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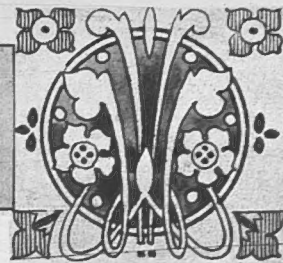
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# THE SKETCH



REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 1634 — Vol. CXXVI.

WEDNESDAY, MAY 21, 1924.

ONE SHILLING.



## A YOUNG ROYALTY WHO ENJOYS DANCING: H.R.H. PRINCESS ARTHUR OF CONNAUGHT.

The brilliance of the season is considerably increased this year by the number of young Royalties who enjoy dancing and attend the important balls given by well-known Society hostesses, as, in addition to the Prince of Wales, the Duke and Duchess of York, and Lord and Lady Louis Mountbatten, Prince and Princess Arthur of Connaught are among the dancing members of the

Royal family. Princess Arthur is the elder daughter of the Princess Royal, Duchess of Fife, and is naturally enjoying being in London after her return from South Africa. She takes a great interest in many charities, and arranged to attend the ball in aid of the Enham Village for Disabled Ex-Service Men, which took place at the Hyde Park Hotel last Monday.

*Photograph by Hay Wrightson.*



## Motley Notes

By KEBLE HOWARD ("Chicot.")



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND."

### TO-DAY'S TALK ABOUT SLANG.

OLD ENGLAND is filling up, they tell me, with our cousins from across the Atlantic. You will meet them in London, you will find them in the Shakespeare country (now at its loveliest), they will doubtless have a look at the Wembley Exhibition; they will wander as far west as Wales, as far south-west as Devon and Cornwall, as far east as the Broads, as far north as the Lakes, and they will stream backwards and forwards along the South Coast.

Americans, of course, talk our language, but they stiffen it, or "lace it" with their own colloquialisms, known as slang. The Americans have a genius for slang. We can never overtake them in the invention of slang words and phrases; the best we can do is to attempt to understand their slang. For good slang is delightful.

I happened, the other day, on a very old gentleman who keeps a very old book-shop. Over his doorway hangs a sign which informs the passer-by that this is "the oldest bookshop in the world." On the lintel, moreover, he has caused to be painted, "4004 B.C."

"Do they believe it?" I asked him.

"Lots of 'em," he replied.

Finding that I was interested in books, he confessed to being himself something of an author, and produced, after much laborious searching, a copy of his best-seller. It was a paper-covered book, tall and slim, published by the author at Winnipeg in the year 1912. The price was 25 cents, and for that sum you could have it mailed, post free, to any address in Canada or Great Britain.

The title of the book runs as follows: "Western Canadian Dictionary and Phrase-Book," and its purpose is to explain, "in plain English, the Meaning of the Most Popular Canadianisms, Colloquialisms, and Slang, added to which is a Wide Selection of Items of a Cyclopaedic Character Immediately Helpful to the Stranger."

In view of the forthcoming American invasion, now set in with welcome severity, I bought a copy of this valuable work, and propose to make a few extracts for your enlightenment. After all, the better two countries understand one another, the less likely they are to quarrel, so that with the help of my aged friend I can flatter myself that I am performing a task of international importance.

And so to work.

Should you meet an American or a Canadian to-morrow who informs you that you are "all wool and a yard wide," do not lose your temper and strike him. The phrase, I admit, does not sound complimentary, but, in point of fact, it is. "All wool and a yard wide" is a metaphor implying

that an article is of first-class quality and ample measure. Sometimes, also, it is applied to individuals of exceptional ability or sterling character, like ourselves. So, you see, there will be no reason at all for a scrap.

If you were invited to a "basket social," what would you do? You would probably decline the invitation for fear of exposing your ignorance, or you would expose it straight

Do you know the origin of the expression "bucket shop"? We have used it here for years, and we know what it means—a stock-gambling establishment—but how did the name originate? Like this. When lotteries were declared illegal in the States, places for the sale of lottery tickets were opened by negroes, and, as the police made unexpected raids, a bucket was kept ready at one notorious establishment to receive the tickets, and this, when turned upside down, was used as a seat for the apparently guileless proprietor. A long time elapsed before the simple trick was discovered. And now you know something that you—or at any rate I—did not know before.

You have probably heard the slang expression, "bull-dose." We do not use it here, our political methods being above reproach, but they found it useful in South America. When a gang of niggers wanted to ensure the success of their candidate they would "dose" an elector with any tale they cared to concoct, and bully him into accepting it. But as nobody here ever attempts to bull-dose anybody else, either at election or other times, the phrase is not likely to catch on.

We all, on occasion, use the word "bunkum," but could you explain the origin of it? This one must be correct, because my very excellent dictionary, edited by two eminent Scotsmen, gives the self-same derivation. And I think I was told it in early youth.

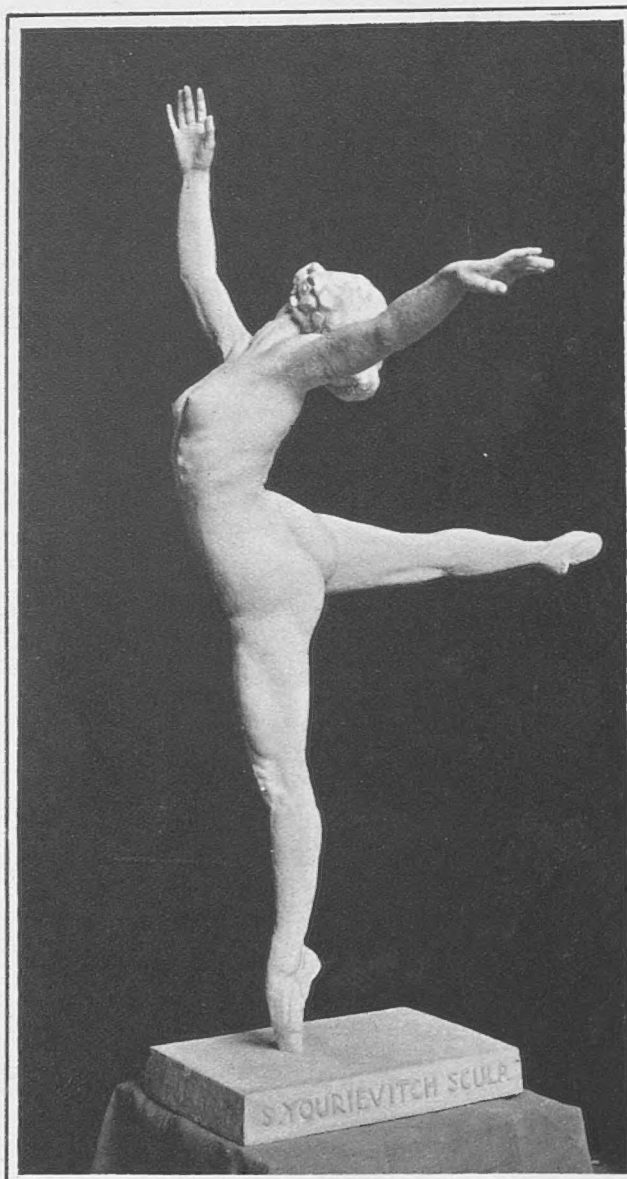
There was once a member of the United States Congress whose name was Felix Walker. He represented Buncombe County, North Carolina, and sometimes talked so wildly that his fellow-members would inquire, politely, why he was making a speech and what it was all about. To which he invariably replied: "Oh, this is just for Buncombe."

I have wondered, idly, why cowboys wear bearskins on their legs when riding. I used to think it was merely swank, but now I know better. These skins are called "chaps" (pronounced "shaps"), and they are worn to prevent the legs from becoming chafed from friction in the saddle.

Tweed or cloth would work up to the knees from the constant bobbing up and down, but these bearskins or thick leather "chaps" do not crease at all.

Here is a pretty one for the last. Have you ever rung a "chestnut bell"? Probably not, yet you have often needed one. The chestnut bell was a little toy which you hung under your coat before going into company. When the bore of the party started on his favourite yarn, all the little bells began to tinkle.

I trust I have not set them tinkling too loudly this morning.



ORDERED IN BRONZE FOR A PARISIAN MUSEUM: SERGE YOURIEVITCH'S STATUE OF THE RUSSIAN DANCER, NATTOVA.

This statue by Serge Yourievitch is a wonderful presentation of the well-known Russian dancer, Nattova. It has been ordered in bronze by the City of Paris for the Musée du Petit Palais des Champs Elysées.—[Photograph by Roseman.]

away by asking what the expression meant. But the correct course is to pack a basket full of nice things to eat, a "basket social" being simply a picnic to which each person contributes a basket.

A "biscuit-shooter" is not any kind of marksman. She is a waitress at a restaurant.

# The King and Queen of Roumania at Ranelagh and Wembley.

AFTER THE MATCH  
BETWEEN  
THE QUIDNUNCS  
AND TEMPLETON:  
QUEEN MARIE OF  
ROUMANIA,  
WITH MAJOR PHIPPS  
HORNBY,  
VISCOUNT WIMBORNE,  
H.R.H. THE DUKE  
OF YORK, AND  
KING FERDINAND.



GARLANDED FOR  
WELCOME  
AND GOOD OMEN:  
QUEEN MARY,  
AND QUEEN MARIE  
OF ROUMANIA  
IN THE BURMESE  
SECTION  
AT WEMBLEY.

The King and Queen of Roumania, who attended many important functions during their State visit to London, found time to go to Ranelagh to see the first polo match of the season there. The game was between the Quidnuncs and Templeton. Lord Wimborne's team consisted of himself, Major Hurdall, Major Phipps-Hornby, and Major Kirkwood; and the Templeton side was Captain Kingscote, Wing-Commander Wise, Major Barrett, and Captain the Hon. F. Guest.—The

King and Queen accompanied their Royal Roumanian visitors to Wembley on Wednesday, and made a tour of the Exhibition in the bright sunshine. On entering the Indian courtyard at the Taj Mahal, a civic ceremony took place. Lady Dalal, wife of the High Commissioner for India, was presented to their Majesties, and, curtsying to them, she asked Queen Mary to bow her head. At the same moment, Lady Dalal threw over the Queen's shoulders a red-and-white garland of welcome and good omen.

Photographs by S. and G. and T.P.A.

## Sister and Hostess to Roumania's Queen.



ENTERTAINING HER ROYAL SISTER THIS WEEK: H.R.H. THE INFANTA BEATRICE OF SPAIN.

Queen Marie of Roumania arranged to spend a week with her sister, H.R.H. the Infanta Beatrice of Spain, after the termination of the State visit which she and King Ferdinand paid London last week. The Infanta Beatrice is the youngest of Queen Marie's sisters, was married

to the Infante Alphonso of Spain, Prince of Orleans-Bourbon, in 1909, and has three sons—Prince Alvaro, Prince Alonso, and Prince Ataulfo, born in 1910, 1912, and 1913 respectively. She and her husband reside at Calle Quintana, Madrid, but spend a great deal of their time in England.

*Photograph by Vandyk.*

## The Lovely Royal Visitor who is Still with Us.



PROLONGING HER STAY UNTIL NEXT WEEK: QUEEN MARIE OF ROUMANIA.

The State visit of King Ferdinand and Queen Marie of Roumania terminated last Thursday, and his Majesty left for Bucharest on the morning after the State Ball; but Queen Marie decided to prolong her stay for another fortnight in order to visit some of her friends and relatives in the country. The Infanta Beatrice was to be her first hostess, and after the termination of this visit her Majesty

arranged to stay the remaining period with Major the Hon. J. J. Astor and Lady Violet Astor. Queen Marie's beauty and charm won all hearts during her official visit here, and the enthusiasm which greeted the Royal visitors was very great. Roumania's Queen is, of course, an English Princess by birth, as her father was the first Duke of Edinburgh.—[Photograph by Vandyk.]

# MARIEGOLD IN SOCIETY.

THE social pageant of last week was a glorious affair, and here we are enjoying an equally crowded and Royal seven days, with two Courts—last night and to-night—and the Italian Royal visit and a second State Ball in prospect.

As for the Courts, I hear they are not likely to be nearly so American this season as they were last, for there are so many important English débutantes—to say nothing of the visitors from the Dominions who wish to wait on their Majesties—that our cousins from "the other side" have many of them been disappointed at not being able to attend a Court. All the same, there will be a fair amount of "American" spoken at Buckingham Palace, and those who have been fortunate enough to obtain commands to attend have been very practical and businesslike over their arrangements with hairdressers. I know of more than one distinguished Englishwoman who will have to have her hair done at two in the afternoon, owing to the fact that the folk from overseas know how to hustle over making appointments with the *coiffeurs*. Every hairdresser is booked up from morn till eve of the Court days.

As for the dresses worn this year, they are simply gorgeous, and anyone who innocently imagined that the advent of a Labour Government would destroy the pageantry of our social ceremonies is much mistaken. The dowagers and married women glitter at Court in the most marvellous fabrics, while an air of fairy grace is added to these sumptuous gowns by the light, delicate materials used for trains nowadays. The girls, however, are not being "brocaded," and débutantes of 1924 are clad in georgette or plain fulgurante.

The shingle and Court head-dress problem, by the way, does not exist, as the débutantes with the shorn locks are able to wear their feathers and veils attached to bandeaux—a much more comfortable manner than fastening them on with hairpins, as the whole erection simply feels like a hat.

But to look backwards, instead of thinking about this week, what wonderful events we enjoyed during the Roumanian visit! One can't recount all the stately gatherings held in honour of the Royal guests, but the dinner at 50, Grosvenor Street, was one of

the most enjoyable. The Roumanian Minister and Mme. Titulesco arranged everything quite beautifully; and M. Giraud from Paris came to superintend the efforts of the three *chefs* of the house, so no wonder the dinner was good. Special caviare from the mouth of the Danube opened the feast, and the almond ice was an unusual and excellent

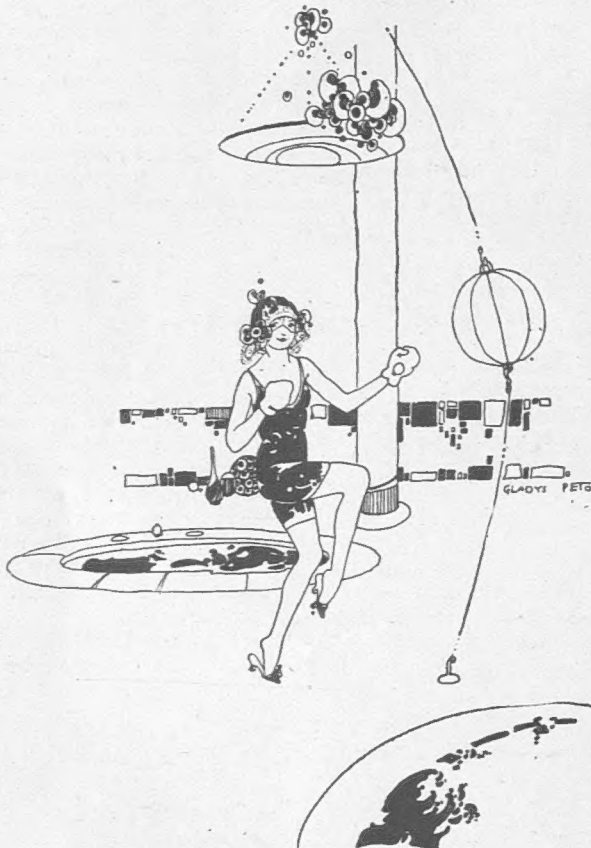
sweet. The table was laid with gold plate and Sèvres china, and magnificent pink Malmaisons adorned it. They were arranged in low bowls, so that the Royal guests were not hidden from any other members of the party.

The house was a bower of flowers, with pink ramblers climbing up the stairs in midsummer profusion. Both Queens looked magnificent, our own Queen Mary in a gleaming gold and silver embroidered gown, with emeralds and diamonds as her jewels; and Queen Marie in gold tissue, with her pearl drop earrings. She carried a pansy-coloured ostrich-feather fan, and wore her long rope of pearls. The Duchess of York was in the palest of sea-green

satin and looked enchanting.

The Wednesday was a very exhausting day—both for Kings and Queens as well as for ordinary mortals. First the visit to Wembley, which the Royalty all enjoyed tremendously. Our Queen, by the way, is extremely enthusiastic over the great Exhibition, and has arranged to pay a great many more visits to it, as she finds it so enthralling.

How picturesque the two Queens looked in their garlands of "good-omen" thrown over their heads by Lady Dalal. Queen Marie already had a spray of white and yellow gardenias pinned to her white embroidered gown and cloak, so she was almost smothered in blossoms. Her hat was a shady green straw, and she made a lovely picture strolling along with a Burman holding a huge golden umbrella over her head. By the way, what attractive creatures the Burmese actresses are! They formed up in line to greet the Royal visitors, and I could not help thinking how like the present Western styles their native dresses are. They wear the fashionable tight, wrap-over skirt of the moment, and go in for scarves—though the latter do



1. Angela has lately been reading about Miss Jeanne Le Marr, the champion woman boxer. So she gets some gloves and a punch-ball, and boxes away like anything.



2. Unhappily, this brilliant idea also occurs to Aunt Babsie; and she and Kitten box also. Angela perceives with the deepest sorrow that they do it much better than she does.

scheme of mauve hydrangeas and laburnum carried out on a large scale.

And now to turn to some of the other topics of the week. The dance given by Mr. and Mrs. Tom Craven in Kensington Palace Gardens was a great success. They have a beautiful house, and on arrival one walked down a long avenue between palms and under



3. So when Aunt Babsie calls in a Committee of Boxing Experts to view their performance, Angela decides that she will not compete, but will be very frilly and feminine.

awning canvas before reaching the hall, out of which the ball-room and other reception salons open. Mrs. Craven wore a pale-mauve dress beaded in long silver lines, like falling water; and Miss Rosemary Craven looked enchanting in a pink frock with ostrich-feather fringe; while Lady Sheila Scott was in a very simple gown of plain georgette. Lady Clonmell, who is a sister of Mrs. Craven, gave a dinner for her girl and brought a party of friends to the dance. So did Lady Massereene, Lady Lovelace, Lady Vivian, and Lady Jane and Lady Moira Combe.

On the same night Mrs. Patrick Macnaghten, the daughter-in-law of the late Lord Macnaghten, also had a small dance at her flat in Knightsbridge, and several guests went on from one party to the other, including Sir Cecil and Lady Lowther. Mrs. Macnaghten's flat was beautifully decorated with lilac, yellow gorse, and tinted foliage—a delightful and original change from the eternal ramblers and carnations which one always associates with London Season parties. I hear that these great branches of foliage and blossom were sent up from Mrs. Harry Graham's house in the country, and they certainly were most artistically arranged. One can't count up the ball-givers of last week, though, as they included so many famous folk. The Duchess of Norfolk, Mrs. Harold Pearson, Lady Newton, and Lady Spencer were just a few; while Lady Ridley's ball was a particularly jolly affair in Bruton Street. She has, of course, given up her Carlton House Terrace mansion, like Mr. and Mrs. Benjamin Guinness, who have also forsaken that very impressive Terrace. I expect the lordly mansions there are too vast for comfort.

The Annual Exhibition of the Royal Amateur Art Society is always a social "show" of some importance. The Queen, as usual, attended the Private View, and came to Mrs. Lindsay's Charles Street house with Princess Mary. Her Majesty so greatly admired the shell-work of Lady Susan Birch and Captain Watson-Taylor that she bought the table decorations of water-lilies which won the second prize in the open competition. Lady Susan, who looked very animated and charming in a black dress, with pearls, was so elated at her good fortune that, when I asked her for a paper and pencil to note down my impressions of the exhibition, she gave me an envelope which later, on leaving the building, I found contained a fat cheque. In the enthusiasm of the moment she had, by mistake, actually presented me with the envelope containing her prize!

Then, on the next day, I looked in for the official opening, which was performed by Lady Patricia Ramsay, very elegant in a black satin cloak, worn with a hat of her favourite brown, adorned with yellow flowers. In the crowded rooms I noticed the Duchess of Buckingham and Chandos, in a purple cloak trimmed with fur, and a gold toque, who was admiring two beautifully designed pictures of shells, the work of Mr. Claude York. That versatile actor and artist, Mr. Ernest Thesiger, was showing two charming water-colours—one of Florence, and another in quite a different style, of the Inner Temple Lane. With his usual love of badinage, I heard him cry, in a clarion voice, as the brilliant assembly surged up the stairs: "Look out, there's some soap on the stairs." This momentarily caused a stampede of sedate dowagers—till a mocking laugh told them the truth!

We still find time to patronise our favourite restaurants, though, in spite of the hundreds and hundreds of private parties. Looking in at the Ritz the other night, I saw a very cheerful four consisting of Mrs. Marshall Field, with Lord and Lady Beatty, and his young school-boy son. The latter had had an extended Easter holiday, owing to measles, and was having a treat on his last night before going back to work. And talking of restaurants reminds me of the Ivy. Those who enjoy seeing celebrities—from the social, political, literary, and theatrical world—are always sure to "spot" one or two if they drop in to lunch or dine at this comfortable little restaurant. The cooking is excellent, too, and the Ivy has that individual atmosphere which you so seldom find in London. It is much more like a Parisian restaurant.

Then there is the Embassy. Whatever night you drop in, it is replete with *le dessus du panier*, as they say in French! Dining there on Monday were several gay parties. Sir Mark and Lady Rachel Sturgis brought friends with them. Lady Rachel was dressed in a very effective flame-coloured frock, with beaded embroidery. She wears her hair shingled and very plainly dressed.

Other people dining there were Godfrey Tearle and his wife, sweet in black, with a panel of gold embroidery round the skirt of her dress. Miss Joyce Carey, of the

perfect profile, was with a party at another table. She was fragrant of spring in a lilac frock! She looks more and more like her charming mother—no better compliment could be paid her; and how well she dances! Souvenirs both decorative and useful were the match-cases in Italian embossed leather given to the guests. Miss Elsie Janis with her mother (*cela va sans dire!*) was entertaining a large party to dinner, among whom was Mr. Hugh Wakefield. Always sweetly and subtly Victorian, Elsie Janis wore a black taffeta frock with little yellow rosettes all over it. She was one of the few women there who had not succumbed to fashion and its shears. (Yes; I mean shingling!)

And, in spite of all our purely frivolous engagements, we still find time to enjoy some music in mid-season. Two recent social joys "of purest ray serene" were the recitals of Mme. Elena Gerhardt at the Queen's Hall, and of M. Josef Hofmann at the Albert Hall. The perfect art of the *lieder* singer was never more exquisitely exemplified than by Mme. Gerhardt in her Schumann and Richard Strauss programme. Her personality is fascinating, despite the rather ample proportions of her physique. I could have wished to see her, however, in a gown less Teutonic in its suggestion: beige georgette embroidered in green, with an oval lambrequin-like train of lace flanked by two lace wings tied to her wrists. M. Hofmann, the wonder-child grown grey, graceful in bearing, well poised, played with authority and brilliant ease Schumann, Chopin, Rachmaninoff, Liszt, and a delicate "Wiegenlied" of his own composition.

Then there was the Arthur Rubinstein concert, at which a huge audience assembled, including ever so many men. I noticed Mrs. Asquith in a smart, gaily patterned foulard, and Lady Baird of Newbyth. The programme was mostly modern, though we had Chopin for one encore.

And before I close the chronicle of this terribly gay week, I have been asked to say



4. Which is an enormous success for Angela.

that Colonel Percy Laurie has handed over a cheque for £2677 to the treasurer of St. Dunstan's, this being the splendid net proceeds of the Ball at Grosvenor House organised by Lady (Arthur) Pearson. A splendidly large sum, isn't it?  
MARIEGOLD.

## The Engagement of the Week.



### TO BE MARRIED: LORD DALMENY, D.S.O., M.C., AND EVA LADY BELPER.

Much interest was roused last week by the announcement of the engagement of Lord Dalmeny, only surviving son of the Earl of Rosebery, and Eva Lady Belper, second daughter of Lord Aberdare. Lord Dalmeny has a son, the Hon. Archibald Primrose, and a

daughter, the Hon. Helen Primrose, by his first marriage; and Eva Lady Belper has two little boys—the Hon. Michael and the Hon. Alexander Strutt—and a girl. She married Lord Belper in 1911, and obtained a divorce from him in 1922.—[Photographs by T.P.A.]

# Married This Week: A May Bride.



THE ONLY DAUGHTER OF SIR  
BRUNNER, WHOSE MARRIAGE  
WAS FIXED FOR

Miss Joyce Brunner, the only daughter  
of Sir John Brunner, second Baronet,  
is one of the few May brides, as her  
marriage to Captain William A.



JOHN BRUNNER: MISS JOYCE  
TO CAPTAIN WILLIAM WORSLEY  
YESTERDAY, MAY 20.

Worsley, elder son of Sir William  
Worsley, third Baronet, was fixed to  
take place yesterday, May 20, at  
St. Margaret's, Westminster.

## The Prince who will Never Melt in Our Affection.



THE PRINCE OF WALES AND HIS HORSE—  
THE WONDERFUL  
MODEL IN BUTTER AT WEMBLEY.

One of the most attractive of the many exhibits and "side-shows" at Wembley is the remarkable butter sculpture of H.R.H. the Prince of Wales and his horse, which is to be found in the Canadian Section of the British Empire Exhibition at Wembley—of which the Prince is

President. This model, which is actually carried out in lovely golden butter, represents H.R.H. on his ranch in the Dominion of Canada, and is, as our photograph shows, not only an extraordinary achievement, but is a very good portrait of the Prince of Wales.

*Photograph by S. and G.*

## "Buds" of this Season: A Page of Youth.



PRESENTED THIS WEEK: THE HON.  
ELLEN LIDDELL.



A DÉBUTANTE OF THE YEAR:  
MISS PATRICIA SWABEY.



DAUGHTER OF A BRITISH EMPIRE  
EXHIBITION OFFICIAL: MISS BERSEY.



TO BE PRESENTED THIS YEAR:  
MISS SHEELAH READE



THE DAUGHTER OF LADY GILLFORD:  
THE HON. THEODOSIA MEADE



PRESENTED THIS WEEK: MISS ENID  
WOODMAN BURBIDGE.



THE GRAND-DAUGHTER OF SIR ALEXANDER  
SPROT OF STRAVITHIE: MISS SADLER.



A DÉBUTANTE OF THE YEAR:  
MISS YVONNE NORTON-BELL.



TO BE PRESENTED THIS YEAR:  
MISS SHEILA ANNESLEY.

The Hon. Ellen Liddell is the elder daughter of Lord Ravensworth, and was presented at the Court on Tuesday night, May 20.—Miss Patricia Swabey is the débutante daughter of Colonel Wilfrid Swabey, C.B., C.M.C., C.B.E. She is to be presented at a Court, and Mrs. Swabey is giving a dance with Lady Noble for her on June 12.—Miss Bersey is the daughter of Lieutenant-Colonel Walter

Bersey, Controller of Administrative Services of the British Empire Exhibition.—The Hon. Theodosia Meade is the daughter of Lady Gillford. Her mother is giving a dance for her on May 29.—Miss Enid Burbidge was presented by her mother, Lady Burbidge, at last night's Court (May 20).—Miss Yvonne Norton-Bell is the daughter of Mrs. Gordon Lawson-Johnston.

Photographs by Malcolm Arbuthnot, Hay Wrightson, Eva Barrett, Bassano, and Lafayette.

# BATH CLUB MEMBERS AT PRINCES', SANDWICH: THE



WAITING TO PLAY OFF: MR. R. C. W. BURN (WINNER), CAPTAIN A. G. HERBERT, AND MR. LESLIE B. WIMBLE.



CHECKING THEIR CARDS: MR. R. C. W. BURN, THE WINNER, AND LT. M. G. EDWARDS, R.N.



ON THE LAST TEE: MR. C. H. FRISBY AND MR. L. C. FRISBY.



WATCHING THE PLAY: MR. F. B. WHATELY, CAPTAIN A. G. PEARSON, AND MR. MARTIN BAILEY.



THE HON. HUMPHREY LEGGE.

The Bath Club annual three-day tournament was held at Princes', Sandwich, last week, the result of the 18-hole qualifying round against Bogey to eliminate all but sixteen players for the match-play tournament being that Captain A. G. Pearson (plus 1) and Mr. I. C. Snell (16) headed the list with 1 up on Bogey; Mr. Percy Quilter (plus 1) took second place with all square; and Captain Chittenden was third, with a score of two down to the redoubtable Colonel. Mr. R. C. W. Burn (10), who won the tournament, was in the last eight with the score of four down.—The

# ANNUAL TOURNAMENT OF A WELL-KNOWN CLUB.



DR. YORKE-DAVIES, CAPTAIN LLEWELLYN DAVIES,  
AND MR. C. C. RAWLINSON.



ON THE FIRST TEE: MAJOR W. P. B. FRAZER, T. D. S. PURDEY,  
AND MR. E. G. WOLFE-BARRY.



AT THE 18TH GREEN: LT. K. L. BARNARD, R.N.,  
(LEFT) AND MR. GEORGE DAWSON.



ON THE FIRST TEE: CAPTAIN NELSON ZAMBRA MR. S. E. GAY, MR. T. MORLEY REED,  
AND MR. H. M. POLLOCK.

Hon. Humphrey Legge, who is one of the scratch Bath Club players, was also four down to Bogey. In the match play, Mr. R. C. W. Burn had an exciting match with Mr. Percy Quilter in the third round, as he only won at the twentieth hole.—The semi-finalists were Mr. Burn, Captain Chittenden, Mr. Snell, and Mr. Bailey, and in the final Mr. Burn defeated Mr. Snell (16) by nine up and seven to play in the match over thirty-six holes, after having led by three holes at the end of the first round.—[Photographs by S. and G.]



## The Clubman. By Beveren.

His Name  
Began with  
a "B."

In England, perhaps more than in any country, you hear definite pronouncements delivered with whole-souled belief upon matters about which the speakers have no real knowledge whatever. It is a national habit. You can hear it at street-corners and in public-houses—from Socialist and sporting savants. Even more characteristic are the sweeping judgments and comments of people of the conservative type of mind—honest, well-disposed folk who mean no harm to any individual person, but are ready to damn with heartiness any way of life that is not their own, any view that is not in accord with tradition created by their fathers and grandfathers. Probably the explanation is that we are a nation of lazy thinkers, and base our assertions on instinct rather than on careful investigation.

This slipshod attitude of mind can be amusingly revealed in many minor ways. The other day, motoring, I stopped at a country town and lunched at a well-known hostelry. Not more than a dozen people were in the coffee-room—it was one of the bleakest days of this cold, depressing month of May. Two tables from me sat a retired Colonel and a middle-aged woman who most obviously was determined to be bright and companionable. They talked of the hotel and its deserved reputation for good cooking and hospitality. "Who was it who used to write about this place and crack it up?" boomed the Colonel. "What was the fellow's name? A very well-known man. He died about a year ago."

"Yes, I think I remember," answered the woman, with animation. "I'm sure I remember. His name is on the tip of my tongue."

"Yes, he used to write in the *Referee*—wasn't it?" went on the Colonel, without listening.

"The *Referee*?" she repeated. "Yes, that was the paper. I remember him—a charming man. He used to write about motoring, too. I remember he wrote a delightful article about my brother-in-law; and he had a son, a charming boy. Wasn't his name Hilary Vanoc, or something like that?"

"No! No!" grunted the Colonel with decision. "That wasn't his name. And you are thinking of Hilaire Belloc, and it wasn't him."

"Oh, I think it was," persisted the lady cheerfully. "Didn't you say he died about a year ago?"

"Well, Hilaire Belloc isn't dead—is he?" retorted the Colonel doubtfully.

"Are you sure?" replied his companion, also doubtfully.

"Perhaps the head-waiter will remember the name," went on the Colonel.

Still Searching.

But the head-waiter was a newcomer. Besides, he was an Italian. So again the dialogue was resumed in tones loud enough to be heard through the room.

The lady was bent upon removing those puckers of puzzled thought from the Colonel's

"Oh, yes! Of course, Horatio Bottomley. How foolish of me to forget that. But I'm sure the name started with a 'B'—"

I had finished my luncheon, and had to go. At first I thought of telling the pair that the name they were trying so hard to remember was "G. R. Sims." But I felt it would be spoiling the game. Also I was intrigued by the association of ideas that had brought "Vanoc" from the recesses of the woman's mind, "Vanoc" being, of course, a close contemporary of the late Mr. Sims, and I wondered how long it would take them, without outside assistance, to light upon the name which was so close to their lips.

And even as I walked down the main street of the little town, reflecting how definite in assertion, with what little knowledge, some people can be, I noted in a stationer's window a writing-pad which bore on its cover the features of President Wilson. Beneath appeared a quotation from one of the late President's dogmatic pronouncements, dated July 4, 1918: "There can be but one issue—the settlement must be final." And, thinking how little the great men and the Treaty of Versailles had helped us toward the settlement we fought for, I felt less critical of the many incorrect assertions of the Colonel's voluble companion.

A G. R. Sims Article.

I am told that an article written by Mr. George R. Sims shortly before his death, one of his last writings, is to be published in a guide to London that will appear very shortly.

The Poker Story.

Mr. Harry M. Vernon, the play-producer, told me this poker story.

"A party of coloured gentlemen, one of whom had only one eye, had played poker all the evening. The one-eyed one had been a consistent winner. Suddenly the biggest darkey of the party threw down his hand, saying, 'Somebody's been cheatin' ever since we started. I ain't goin' to mention no names, but if he wins again I shall shoot his other eye out.'"

The Most  
Pleasant  
Expression.

Mr. Jagger, who painted that restful, contented-looking man who is smoking a pipe in this year's Academy, says that he had to decide which part of the smoking gave his sitter the happiest expression—puffing out the smoke or drawing it in. It is not a problem picture. The artist chose the drawing-in expression.

### FRIENDS OF MAN. DOG VERSES.—No. IX.

LEFT BEHIND.

THEY'VE gone, but I can't go because it's wet.  
(That was the gate.) It's all that horrid vet—

The man in gaiters with the doggy smell,  
That Missis sends for when I don't feel well.  
Don't like him. Tells her that I'm "getting old,"  
And "Wouldn't do at all if he caught cold."  
He shouldn't say such things. Poor Missis cried,  
And hugged me very tightly. Wish I'd tried  
To bite him! Ugh! And why should Peter go,  
That silly puppy, I should like to know?  
... All on my lonesome ... It was most unkind  
To take that Peter and leave me behind.

I must have been asleep. What's that? Click-clack!  
... Oh, Missis dear, at last, at last, you're back!

JOE WALKER.

round, ruddy face. "How funny that that name won't come to my mind!" she began again. "I'm sure, though, it began with a 'B.' Yes, I'm certain it began with a 'B.' Wasn't it Best—Mr. Best?"

"No," returned the Colonel gloomily. "I don't remember a writer named Best."

"B," repeated the lady. "Yes, I think it was Best. He was such a charming man. I remember he lunched once at my brother-in-law's place." And then—a new note of eagerness in her voice—"It couldn't be Horace Bottomley, could it? No, because I remember meeting Horace Bottomley up in Yorkshire."

"Horatio Bottomley," the Colonel corrected her, by this time apparently beginning to feel that her help in searching for the name could not be relied upon.

ONLY NINE MORE WEEKS!

Our £2000 in Prizes: See Pages 2 and 3 of Cover, and Page xxviii.

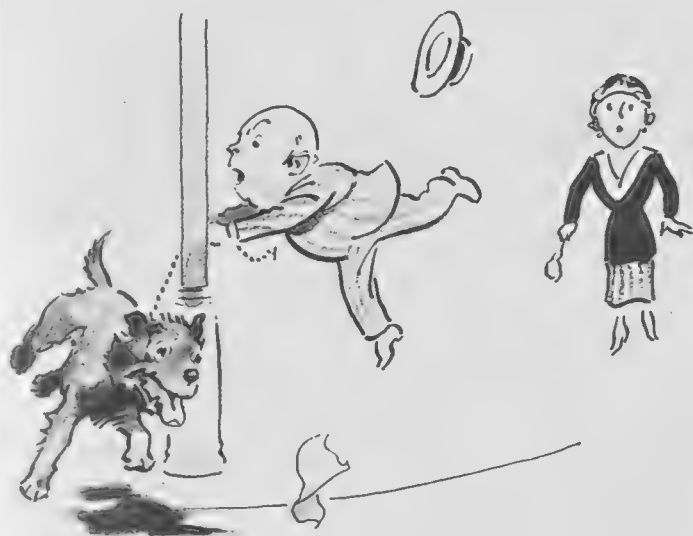
# Control.



Do you think —



you'll be able —



To control —



The dog — Euphemia —



when I'm —



not here ?

G. L. STAMPA.

THE DOG'S LICENSE !

DRAWN BY G. L. STAMPA.

## TALES WITH A STING

## AT THE LITTLE HOT DOG.

## VIII.—THE EXPERIENCE OF THE KING WHO RAN AWAY.

By G. B. STERN AND GEOFFREY HOLDSWORTH.

KING STEFAN was bored. He had only been a King for five months, but it had been five months too long. As Crown Prince of Croatia he had not had quite a bad time—a touch of debonair gaiety was expected in a Crown Prince; but as King—the solemnity of it, the dreariness, the long memoranda from little bald-headed men in dusty frock-coats; the endless patter of the Foreign Secretary over their strained relations with Moravia; the Cabinet councils; worst of all, the meetings with his betrothed, Princess Gisela of Schwerin-Vryburg; the compliments, the tedious meals, the ponderous remarks of his mother, the Hereditary Grand Duchess.

If Stefan had been fifteen years younger he would have kicked his nurse and run away. As it was, he kicked his crown and ran away. Nobody recognised him on the Vienna express. He wore a long double-breasted coat, collar turned up and a cap pulled down over his blue eyes. One could hardly see his flaming red hair—only his mouth, which still had the petulant pout of a boy; he was only twenty.

While his bed was being made, he had a long conversation with the *wagon-lit* conductor, who had started life as a steeple-jack, had then become a hunter of crocodiles for a menagerie in Warsaw, and in his declining years had followed the professions of croupier, private detective, confidential valet, and now, at last, Schlaf-Wagen Controlleur. He spoke nine languages fluently, and confessed to a smattering of Malay and Kikuyo; and Stefan found him vastly more entertaining than either his prospective mother-in-law or his Prime Minister. He asked him when he slept, and the man replied simply, "Never." Had he not wished to preserve his incognito, Stefan would have given him the Order of the Reluctant Dragon, 4th Class. As it was, he asked him, with an earnest deference that would have surprised his Ministers in Croatia, where to go in Vienna in order to have a thoroughly gay time, and the controller recommended the cabaret called the Little Hot Dog; his fourth cousin twice removed, he explained, was third violin in the orchestra.

If Stefan had known all that would happen at the Little Hot Dog in the space of a few hours, he would probably have made his new friend a Knight of the Order of the Crimson Lemon. As it was, he rewarded him with a 500,000 kronen note.

Stefan arrived in Vienna shortly after ten o'clock. He drove to a quiet hotel, recommended by the taxi-driver, unpacked his suit-case with an unpractised hand, bought a sponge which he had forgotten to bring, and then sallied forth to Schöner's, in the Siebensternengasse, in search of lunch. He ate a perfect salmon trout, with the buoyancy of spirit of a truant schoolboy; washed it down with a bottle of 1894 Yquem, nibbled a rum omelette, and finally lit a Corona with more unalloyed enjoyment than at any previous moment of his reign over the illustrious kingdom of Croatia.

Eleven o'clock that evening found him in a dinner jacket, over which he had flung a black cloak lined with purple silk (his valet would have raised severe eyebrows, but Stefan had, for the moment, no use for valets), walking the few steps that

separated his hotel from the twinkling lights of the Little Hot Dog.

As he strolled down the stairs, with an air which he fondly imagined to be nonchalant well dashed with boredom, he was delighted to observe a stout gentleman in evening dress carry a limp little figure in harlequin's costume into the middle of the floor, and dump her down with as little ceremony as a sack of potatoes; but when she began to dance—ah, her small expressive hands; the ironic ripple of her shoulders; and her smile, like an impertinent robin—Stefan began to believe that he was going to have a very good time. He reached a box, ordered a magnum, and critically surveyed the room.

In a box opposite was a middle-aged man who looked at the world through eyes that had no illusions left—good-looking and undoubtedly "interesting"; a monocle firmly fixed in his left eye. Stefan wondered feverishly if he danced with it still in position; and could hardly control his eagerness to see him take the floor with his companion—a very pretty fair-haired girl whose blue eyes looked at a world that was all illusion—a splendid golden dream-bubble, like the tiny ones that flashed to the surface of his glass.

The gentleman with the monocle rather worried Stefan. That air of contemptuous amusement—Stefan felt that, like his valet, he would have raised surprised eyebrows at the cloak with the purple lining.

Stefan began to wish he had left it at home.

"I don't care!" he flung silently at the serenely unconscious Franz; and glared at him with a baleful blue eye.

But then the orchestra blared out a crashing chord, and a couple of professional dancers came forward into the middle of the room. The man was short and slight, rather swarthy, with a little black moustache, and a quaintness of the eye that could harden to the glitter of steel; the girl—she was in a wonderful almond-green frock, slashed up the sides, her beautiful legs bare; her eyebrows were arched to the verge of exaggeration; and her face, pale, but with round scarlet lips, was as inscrutable, as changeless as a Benda mask.

"I will dance with her afterwards," said Stefan to himself. "Many times. And tomorrow night, oh, and every night till I am—a King again."

"Tango Milonga," said the man, looking up to the gallery. The orchestra sank to a haunting wail, and the two swayed down the room. The girl's fingers rested lightly on her partner's shoulder, and her eyes were as unfathomable as the Sphinx's, her expression as immutable, as brooding, as that of some carved Buddha in a Chinese temple; though a kaleidoscope of emotions flickered over her partner's face—he was gay, he was roguish, sad and stern, impudent and passionate; but always their feet, his conventional in black trousers, hers slim and lovely as a naiad's, moved over the floor in supreme harmony, as if every step were a caress, every note of music an invitation.

When the dance was over, Stefan scribbled a few words on a card and handed it to a waiter. A few moments later he was bending over Nadine's hand—for that was her name. Her husband, Louis Valdemar, strolled away and left them alone.

The rest of the evening was for Stefan a golden haze through which he saw the upturned face of Nadine smiling a little, but still giving promise of illimitable depths of which he had but stirred the surface. He forgot that he was a King, forgot even the impeccable gentleman with the monocle, in the languor of dancing, Nadine's slim body like the stem of a water-lily in his arms.

The following evening Stefan spent entirely with Nadine. Her husband acquiesced, with a shrug and one of his queer sidelong glances; but if Stefan had been less oblivious of everything but Nadine he might have noted danger signals.

It was on his third morning in Vienna that he read of Moravia's declaration of war on Croatia. This and the strange disappearance of King Stefan were, indeed, the main items of news. Stefan hunched his shoulders and tossed back his flaming curls at a world of imaginary enemies. "I don't care. While she is in Vienna I also remain." But he felt, with a twinge of resentment at the gods whose caprice it was to send everything too bountifully together, that if there had been no Nadine war might have been rather fun!

It was Saturday night—gala night at the Little Hot Dog. The place was crowded, and the staff of waiters had had to be reinforced. The drum was wearing the Croatian colours round his hat-band. The Blue Girl had seized the first violin and made him dance with her, fantastically, back to back, he still playing his fiddle, while her little hands were locked behind her and round his neck. Her eyes laughed provocatively up to the gallery, where, perhaps, a millionaire might lurk.

When Nadine returned to Stefan after her professional dance with Louis he could see that something was wrong. Any other woman would have been in tears; Nadine merely quivered.

"He hurt me—that beast. During the tango—on purpose. Oh—I hate him!"

Stefan was all for immediate and violent action; but the little gods that pull the strings had other plans. Two gendarmes, Croatian gendarmes, entered the place very quietly, walked up to Louis, and arrested him as a deserter from the Croatian army. There was a tense hush—then uproar. The manager hurried up, dancers crowded round. Louis' voice could be heard expostulating loudly—

"Yes—and leave her, my wife—to that—that—My friends, I appeal to you. How can I go when my agony—"

And quite a profuse and picturesque description followed about Louis Valdemar's agony, of which he was rightly not at all ashamed, as an Englishman might have been; simply and delightfully, he presented it for inspection to the motley assembly at the Little Hot Dog, some of whom had agony of their own. . . . Why not?

Nadine turned to Stefan. The mask had slipped away. Nobody could doubt now but that Louis' danger was all the world to her. "He will be arrested. Save him—you must!"

And so the King of Croatia strolled into the vortex.

"Pardon me, gentlemen. I will undertake that this soldier returns to his

[Continued on page xxxii.]

## A Family Study.

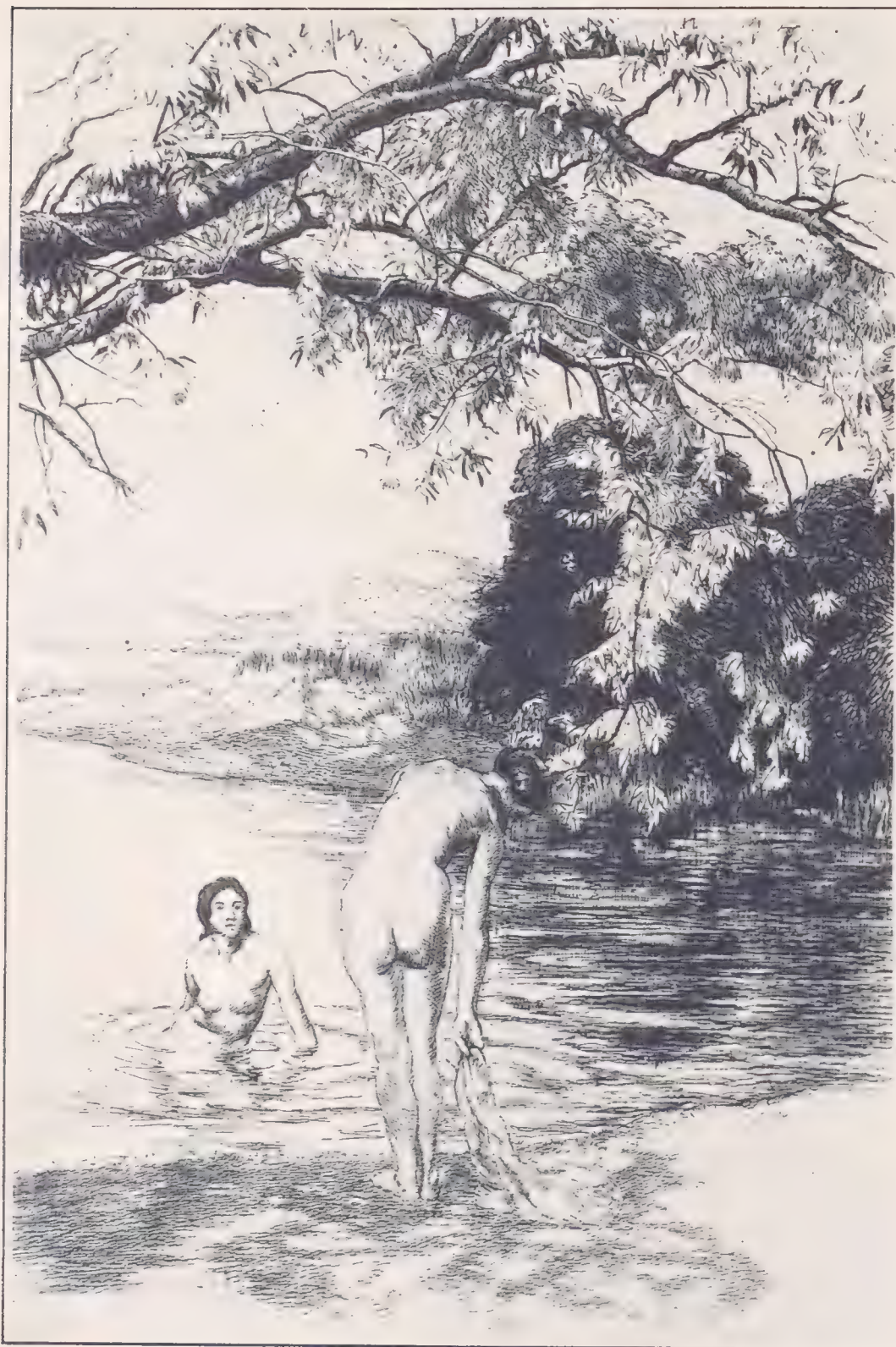


Lady Glamis is the wife of Lord Glamis, eldest son of the Earl of Strathmore, and is the sister-in-law of the Duchess of York. She is the daughter of the tenth Duke of Leeds, was married in 1908, and has two boys and two girls. The two younger members of her family, the enchanting twins, the Hon. Timothy and the Hon. Nancy Bowes-

Lyon, were born in 1918. Lady Glamis is one of the many young married women who have followed the shingling fashion, and it will be noted that this style of the moment gives an effect very similar to the coiffure of young Master Timothy Bowes-Lyon, who also wears his hair shingled.

Portrait Study by Marcus Adams, The Children's Studio, 43, Dover Street, W.

## "Barkerised" Bathing – at Burlington House.



"THE BATHERS," BY R. R. GILL: ONE OF THE MOST BEAUTIFUL ETCHINGS  
IN THE ROYAL ACADEMY.

"The Bathers," by R. R. Gill, is not only one of the most beautiful etchings exhibited in this year's Academy, but might be taken as an illustration of a topical subject—Sir Herbert Barker's statement that "stark naked bathing is essential for the best

results," and that "there are many ideal spots on the South Coast which could be set aside for curative bathing, keeping the sexes segregated." It will be remembered that Sir Herbert Barker's suggestion received a mixed reception at South Coast resorts.

*From the Royal Academy Etching by Rowland Roy Gill. Reproduced by Courtesy of the Artist.*

## The Superstitions of Bonzo.



III.— NEVER BURY A NEW BONE IN AN OLD CHAIR.

SPECIALLY DRAWN FOR "THE SKETCH" BY G. E. STUDDY.

## Studio Study Instead of "Stance" Snapshot.



ONE OF THE BEST KNOWN OF OUR LADY GOLFERS: MISS GLADYS BASTIN.

Our well-known golfing girls are constantly pictured in the papers, but usually when playing a shot, so it will interest "Sketch" readers to see studio studies of well-known women players instead of the customary pictures which we refer to as "stance" snapshots, since they show the subject in position for playing a shot. Miss

Gladys Bastin, who entered as a competitor for the Open Championship at Portrush this week, has for the past four years played in the International matches, and was a semi-finalist in the Ladies' Open Championship in 1920 and 1922; and winner of the Ladies' French Championship in 1922.

*Photograph by Mauld and Fox.*

## Studio Study Instead of "Stance" Snapshot.



DEFENDING HER TITLE: MISS DORIS CHAMBERS, LADY GOLF CHAMPION, 1923.

Miss Doris Chambers, who won the Ladies' Open Golf Championship last year by defeating Mrs. Alan Macbeth, is defending her title this week at Portrush, where the championship is being held this year. Miss Chambers has represented England in the International matches seven times in the past. With Miss Wethered, she won

the Northern Foursome Tournament last year; and was the North India champion in 1914. She holds her home course record (Wirral, 70). Miss Chambers is a daughter of the late Mr. Walter James Chambers, who died at the end of last year, leaving over a quarter of a million, a large share of which she inherits.

*Photograph by Neilson.*

## THE WORKING CLASS



“THE TO

FROM THE SALON PICTURE BY DONALD

THAT NEVER STRIKES.



ULERS."

WOOD. (COPYRIGHT RESERVED.)

## "Mistress of Intrigue," at the Globe.



THE LADY GEORGE GRAYSTON OF "OUR BETTERS": MISS MARGARET BANNERMAN.

Miss Margaret Bannerman has scored her first big success in "straight" comedy as Lady George Grayston in W. Somerset Maugham's "Our Betters," which has just celebrated its 280th performance at the Globe. Miss Bannerman gives a masterly interpretation of the character of the scheming, unscrupulous, yet

infinitely charming woman whose intrigues appear to have brought her to irreparable disaster, but who cunningly steers herself into smooth waters again; and her blonde loveliness makes an admirable contrast to the handsome and stately brunette beauty of Miss Constance Collier, who plays the Duchess de Surennes.

*From a Coloured Study by Ernest H. Mills.*

## A Russian Artist in a British Film.



TO BE SEEN THIS WEEK IN "THE MONEY HABIT": MISS NINA VANNA AS DIANA HASTINGS.

"The Money Habit," the new Granger-Commonwealth production released on Monday last, May 19, is an all-British film of life in London and Paris, and pictures the foolish extravagance of a young man who acquired the "money habit," the retribution which

followed, and how regeneration was achieved. Clive Brook is the star of the picture; and Miss Nina Vanna, the charming Russian screen actress who scored such a big success in "The Man Without Desire," plays the heroine, Diana Hastings.

## The Last Unshingled Evening.



"I MAY REGRET IT, BUT IT MUST BE DONE": TO-MORROW'S VICTIM OF THE SHINGLING CRAZE.

DRAWN BY WEBSTER.



## Criticisms in Cameo. By J. T. Grein.



### I.

#### "THIS MARRIAGE," AT THE COMEDY.

AS a writer of one-act plays, Mr. Crawshaw-Williams, discovered by Mr. José Levy when he controlled the Grand Guignol, made his mark. He was a man of happy thoughts. Of whimsical inventions. Of a pleasant sauciness of expression. He amused us, and we felt that he had the sense of the theatre. But there is a great difference between a curtain-raiser and a play in four acts. To fill a half-hour is one thing, to hold the public for an evening is quite another story. That was the chief impression left by "This Marriage." The starting idea was pleasant enough. A young couple much in love would marry and lay down the basis of their happiness in up-to-date Ten Commandments, some trifling, some of importance—notably Two and Three: that they would tell each other everything in reason; that they would not tell lies, except to save the other. It was just agreeable badinage, in which we found the man had no particular stamina, and that the girl's head was well screwed on her shoulders. Some years passed. Passion had worn off. There were no children. Life was humdrum. She continued to love. He was bored—game for a snare. So he was "seduced" by a fair lady of no particular class or principles. Not a *cocotte*, but a *cocodette*, as the Parisians call her. She was "keen" on him, listened to his reflections on the sameness of married life, played with him, and *ça y est*. Now things began to be interesting. How would things go on at home? How would the "Ten Commandments" work? The wife discovered the liaison by eye-wash. There was a letter for him from the fair charmer; he complained of grit in his eyes; a packet was brought in—eye-wash! She poured a few drops under his lids; he could not see; she read his letters for him. She knew. She remained silent. Broke Commandment Two. This scene was excellent, despite its artificial engineering. Miss Cathleen Nesbitt played it poignantly in suppressed emotion. Now came the *scène à faire*. The wife sent for the mistress and proposed fifty-fifty: things were to go on as before, provided that the other lady would be nice to him—patient, not jealous, forbearing, and that sort of thing. She refused. Enters the husband with qualms (Commandment Three): he had told stories, came to make a clean breast of it. The mistress heard it all behind a curtain (another unskillful device), gave him his freedom; a little more palaver between husband and wife. Reconciliation. It was not very thrilling. It did not sound true. Life seemed otherwise. And all we heard about marriage we had heard before and better. Nor was the structure of the play planned by a deft hand. Except for some interruptions by collateral characters, the play was mainly one of duologues rather too long, and not always luminous. Mr. Williams can contrive scenes, but he has not yet mastered the gift of composition. Act One was a fairly amusing curtain-raiser. Act Two was another—a duologue. Acts Three and Four, as I indicated while telling the plot, were carried on by artifice. We enjoyed patches, but were left unsatisfied. There was too much *cliché*, too little originality in the situations.

The acting had something to do with this result. Mr. Herbert Marshall was throughout real, simple, direct as the husband; but Miss Cathleen Nesbitt—except in the scene mentioned—drawled, was languid, lifeless; that was not the character as outlined in the first act. Miss Tallulah Bankhead played the mistress in the American way. She was technically correct; but her voice lacks the modulation of passion; her enunciation was monotonous, matter-of-fact. We never felt the *amoureuse* in her portrayal. Mr. Bromley Davenport and Miss Auriol Lee were wasted. To me it seemed strange that Miss Lee was not chosen to play the wife. She would have infused the character with the right spirit—which somehow was wanting in the whole performance. J. T. G.

### II.

#### "THE LURE," AT THE SAVOY.

"PLEASE don't tell how it all ended," is the exordium of the two youngest actor-managers, Martin Lewis and Evan Thomas. So we must leave the mystery of wicked Clement Vascard's murder "wropt"! It is rather a pity, for the third act is the best of the three, and shows Mr. Sabben's



THE TWO MINNEHAHAS FOR THE ALBERT HALL PRODUCTION OF "HIAWATHA": MISS RUTH VINCENT (LEFT) AND MISS KATHLEEN DESTOURNEL (RIGHT).

The Royal Choral Society production of "Hiawatha" in aid of the National Institute for the Blind opened on Monday last, May 19, and will continue till the 24th. The two Minnehahas for the production are Miss Ruth Vincent and Miss Kathleen Destournel; and Mr. Horace Stevens and Mr. Harold Williams are appearing as Hiawatha. The Spring Ballet of Society girls, including the Misses Myrtle Farquharson, Elizabeth Ponsonby, Maxine Forbes Robertson, Veronica Bigham, and Jean Gardner, is a special feature of the production.—[Photographs by Maull and Fox.]

dexterous hand in the contrivance of circumstantial evidence. That third act also contained the intensest feat of acting of the evening. Mr. John McNally truly thrilled us by his impassionate diction. More I must not say, nor even indicate the character, for that would give the show away.

The main story is familiar by this time. "The Lure" is a diamond which, by dishonest means, came into the hands of the wealthy villain, Vascard. The action runs in parallel lines—the restoration of the precious stone to the heir of its rightful owner, and the persecution of pretty Lady Joan by Vascard. Actually there are thus two lures—for Vascard has a document in his possession which compromises the honour of Lady Joan's late husband, and his condition of surrendering it is a visit late at night to his room, which leads to a strong scene of aggression and defence. The author handles his tandem with a certain amount of ingenuity, and if his humour is more broad than subtle, he deserves the credit that the melodramatic side is fairly exciting, and the solution so veiledly suggested that we prick up our

ears in expectation of: who murdered the villain? The diamond chase was of lesser importance; in fact, it was but a theatrical device to deflect our attention from any premature unravelment of the main issue.

The play was well acted. Mr. Cecil Humphreys was a capital drawing-room villain; Mr. Martin Lewis, an austere pursuer of his claims on the diamond; Mr. Garry Marsh, a pleasant lover of Lady Joan, the charming, long-suffering heroine, played with much feeling by Miss Hilda Bayley; and Mr. Evan Thomas amused us by his discreet and natural portrayal of a young blood who had feasted not wisely but too well.

For people who like thrills, excursions and alarms, there is a real Lure at the Savoy. J. T. G.

### III.

#### "STIGMATA," AT GOLDERS GREEN.

COLOUR deep as scarlet shading into the white purity of flame—such colour: bold, atmospheric, symbolic. All the rich texture of mediæval romance, all the splendour of fifteenth-century Italy are wrought by deft hands into a stage play. The dramatists—Evelyn Sutherland, Beulah Dix, and Eve Unsell—

have used a palette of vivid, warm hues, and chosen a legend hallowed by time for their *motif*. They have created a picture always interesting, and sometimes very beautiful. There are moments when we almost touch true poetry, and there are moments, too, when the critic discerns fustian. This is the Italy of violent contrasts, the Italy whose annalists, with their *chroniques scandaleuses*, reveal nothing but good-for-nothing scoundrels, vulgar adventures, dark stratagems, and exquisite simplicities. This is the land of Baffo and Casanova and of St. Katharine and St. Francis. It is the Italy of Romola and "The Cenci." No play set in such a period could wholly miss its magic and glamour. But "Stigmata" is not only pictorially beautiful with its gorgeous panoply of raiment and furniture, not only daring in its grouping and colour-schemes, always treated with true artistic feeling; it is more—it is the framework set about a living character, theatrically

effective and beautifully interpreted. Miss Phyllis Neilson-Terry as the tragic Gemma dei Savorigi, torn 'twixt conflicting emotions, the bartered prize of her libertine father (Edgar K. Bruce), and betrayed by her false lover (George Skellan), holds the stage. Her proud spirit, burning only for revenge, becomes the incarnate flame of ruthless beauty—La Fiamma. None of the bold brush-strokes, nor finer pencil-lines, escape Miss Terry's art. She saves us from sentimentality, and forces us by her sincerity into acceptance. The tragic beauty of the closing scenes might so easily have failed. Instead, it has the benign healing power of peace after storm. Critically, we may see how deftly the characters have been manoeuvred, and how adroitly the exits and entrances contrived; we may be sensible to the blinding glamour of costume and setting, and the atmospheric mood of incidental music: but when all is said, "Stigmata" weaves a fabric of romance to charm and grip us. A big company support Miss Terry, and the *tout ensemble* leaves an impression that lingers long after curtain-fall. J. T. G.

# PLAYS OF THE MOMENT: NO. XXI.



NELL GWYNNE IN HER HOUSE IN CHELSEA: MISS JOSÉ COLLINS AS THE MERRY MONARCH'S FAVOURITE



"I'LL GIVE YOU A GOLDEN ORANGE": NELL'S FIRST MEETING WITH KING CHARLES II. (ARTHUR WONTNER).



MISS JOSÉ COLLINS SINGING HER PATRIOTIC SONG, "OUR ENGLAND": NELL GWYNNE AND TOM MILES (ROBERT MICHAELIS).



TOM MILES IS CONSOLED BY MARY: AND MISS JOSÉ

"Nell Gwynne," the new musical play at the Gaiety, gives Miss José Collins another opportunity for showing off her powers of acting, and for singing as admirably as she always does. The play introduces Nell Gwynne as the humble orange girl, and shows her rise to fame as an actress, and as the favourite of the Merry Monarch, while it also introduces an element of patriotic excitement by the intrigues of Louise de Kerouailles and their frustration, and of sentimental charm over Nell's foundation of the Chelsea Hospital. The music is by Harold Fraser-Simson and Ivor

# "OUR NELL," AT THE GAIETY.



IN THE GREEN ROOM OF THE KING'S THEATRE, DRURY LANE:  
NELL AND KING CHARLES.



THE MERRY MONARCH WOOS THE PLAY-ACTRESS:  
NELL GWYNNE AND KING CHARLES.



MISS FAITH BEVAN, MR. ROBERT MICHAELIS,  
JOSÉ COLLINS (L. TO R.).



THE BANQUETING HALL: DE CROISSY (WALTER LINDSAY), LOUISE DE KEROUAILLES (MURIEL POPE), CHARLES II  
(ARTHUR WONTNER), NELL (JOSÉ COLLINS), TOM MILES (ROBERT MICHAELIS), AND MARY (FAITH BEVAN).

Novello, and the two numbers by the latter composer, which occur in Act I., are specially successful, Miss José Collins being heard to splendid advantage in the patriotic song, "Our England." Mr. Arthur Wontner is an excellent Charles II., and Mr. Walter Passmore and Mr. Miles Malleson are also included in the cast. Miss Muriel Pope wears her costumes with excellent feeling for the period, and the whole production is an attractive one in the recent "Gaiety tradition."—[Photographs by Stage Photo. Co.]

## A Famous Ball-Room Dancer on the Screen.



LUCILLE VAN TUYL IN "THE REJECTED WOMAN": MISS LEONORA HUGHES.

Miss Leonora Hughes, one of the most graceful and accomplished of our ball-room dancers, has now taken up screen work, and will be seen in the latest Goldwyn production, "The Rejected Woman," in which she plays the part of Lucille Van Tuyl, the wealthy Society

girl who fascinates John Leslie (Conrad Nagel) and encourages him to "fritter away his time at tea-dances"—to quote the official story of the film. The picture is laid in Canada on a remote farm, and in New York, among the gaiety and social distractions of the city.



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WITH HER MOTHER, MRS. GEORGE VANDERBILT: THE HON. MRS. JOHN CECIL (FORMERLY MISS CORNELIA VANDERBILT).



CUPID CONGRATULATES THE HAPPY PAIR: THE HON. JOHN CECIL AND HIS BRIDE, MISS CORNELIA VANDERBILT, LEAVING THE CHURCH.

The marriage of Miss Cornelia Vanderbilt, daughter of Mrs. George Vanderbilt, and of the late Mr. George Vanderbilt, to the Hon. John Francis Amherst Cecil, son of Lord William Cecil, and of the late Baroness Amherst of Hackney, and until recently Secretary to the British Embassy at Washington, was celebrated in the Church of All Souls, erected by the bride's father on his magnificent estate at Biltmore, North Carolina. The bride's gown was of white satin with straight,

long sleeves. She wore a veil of tulle four yards long, on which were orange-blossoms from a Florida plantation, and carried a bouquet of orchids and lilies-of-the-valley. She was attended by eight bridesmaids in gowns of green flowered Japanese silk, with untrimmed cloche hats. The bride, who is one of the greatest heiresses in America, was the chief beneficiary under the will of her father, the late Mr. George W. Vanderbilt.

Photographs by Morris and Ewing, P. and A., Pictures, and International.

# The Universal Game.

Lawn-Tennis Notes and Sketches by  
H. F. Crowther-Smith.

THE game still spreads, my masters, permeating every section of the community. One would hardly imagine that stern, stodgy Bumbledom would have succumbed to its seductive charm. Yet I have seen a photograph in a picture paper of the Mayor of a certain London borough standing with a lawn-tennis racket in his hand. I suppose this is remarkable evidence of the irresistible attractiveness of the game; but, all the same, I don't like the idea.

I daresay I am super-sensitive about sartorial matters, for I can't even bear to see a man—otherwise faultlessly attired in spotlessly white kit—playing in a cloth cap. Imagine, therefore, my feelings when I discover a Mayor, fully clad, in a bowler hat and overcoat, obviously about to give the ball a "biff" with the bat. In my opinion, no one should be allowed to use a racket in public—not even for opening a park games section—unless he is suitably clad. It must be just as uncomfortable for a Mayor in an overcoat and bowler hat to hit a ball with a racket as it surely is positively painful for the No. 3 size foot of the bewitching musical-comedy actress when she kicks off at a football match with a No. 2 high-heeled shoe. Both acts—however laudable they may be in one sense—are incongruous, irreconcilable, incompatible, and therefore ridiculous. Let his Worshipfulness go back to his golden key when he wants to open things; and the lovely actress to a larger shoe—if she must kick off at a Soccer match. No doubt, the fact that Mayors now open

public lawn-tennis courts by means of the racket is good for the trade. The manufacturers will be able to advertise that they supplied the specially strung racket with which the Worshipful the Mayor of Little Puddleton recently opened the new Puddleproof Hard Courts in the Puddleton Public Park. But I must leave municipal lawn-tennis and pass on to the subject which I had intended to make the main theme of my notes—i.e., the player-writer, and again, antithetically, the writer-player.

Probably the average lawn-tennis player, enjoying the game for the game's sake at his club or on his own court, cares little about the existence of these two species which the game has produced. But he must care. It

behoves him and you and me to have at least a look at them. For way out across the little ole Atlantic the American Lawn Tennis

Association "big noises" have had the first-named creatures X-rayed—or at least very carefully analysed—and they've come to the conclusion that the player-writer is a kind of microbe that is harmful to the game, and that the anæmic condition of its amateur status is directly attributable to his presence. Isn't it awful? Of course it is. Anyhow, don't let me catch anybody laughing.

You may say, "Oh, that's all those thousands of miles away, and it's not going to worry us." Don't be silly. We've got these player-writers and

solution of the matter if we say that a writer-player is one whose pen is mightier than his racket; and the player-writer a man whose racket is a terrifically powerful implement, by the side of which his pen would appear a puny, insignificant thing. You could trace the player-writer from childhood. At school you would find him getting a very low percentage of marks for his essay, with none at all for neatness. In dictation his spelling would be atrocious; such a simple word as "wife," for instance, he would spell "yph." The sort of boy who, if you put in front of him an old warped racket with the strings hanging in festoons about the frame, and by the side of it the most perfectly priceless fountain-pen, with a guaranteed 22-carat gold nib, would ignore the latter and seize the racket with avidity. In the playing-field you would find he excelled at games, as he failed in the class-room.

It will hardly be necessary for me to point out that the writer-player is the very opposite of the man that we've been talking about. Look back at his school reports, and note how he was nearly always top of his form in orthography, etymology, syntax, and prosody.

The player-writer writes because he is a man with a name in the lawn-tennis world, and because an attractive bait in the form of filthy lucre is held out to him. There are, of course, instances of the "p-w." who really can write, but they are exceptional. Why, generally speaking, you will find that the man who excels at a game is the last man to consult even as to the rules he plays under. And, though he exemplifies the most perfect co-operation of hand and eye, he is often quite incapable of imparting to others the methods by which he achieves his success.

The writer-player, on the other hand, writes because he can write and has a knowledge of the game he plays. Writing is his forte. It is merely a coincidence that he can play the game he writes about. Let the exceptional player go on playing; he is essential to the game. And let the able writer continue to write—reams of it; that also is for the good of the game.



PHYLLIS CAUGHT!



MRS. BEAMISH.



M. J. C. RITCHIE AT HOME

writer-players over here in our very midst. You want to know something about them? Good. But when you ask me to tell you the difference between a "p-w." and a "w-p.," you make it a little difficult. I'll give you a kind of negative explanation. A year or so ago, during the championships at Wimbledon, a certain very well-known player indeed might have been observed sitting in the competitors' stand looking very worried. He had a notebook in front of him, and was sucking the end of a pencil. By his side was a messenger-boy waiting to dash off with the "copy." Presently he was heard to ask the boy how to spell tarpaulin. I can only say that this could not possibly have been an example of the writer-player.

Perhaps we shall get a



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## The Literary Lounger. By Keble Howard.

### "The Puppet Master."

This very delightful little story hails from America. The author is one Robert Nathan, a name unfamiliar to me, but the name of a genuine literary artist. His tale of the puppets who talked and felt like human beings, and of the human beings who were only puppets after all, is as clear and pure and refreshing as a May day in England after rain. If you are tired of sex, and murder, and psycho-analysis, let me advise you to take this little book into your garden, and there quietly make friends with Mr. Aristotle, and Anabelle Lee, and Amy May, and Papa Jonas, and Mary Holly, and Christopher Lane.

They are all very, very simple people, and they are all quite poor, and totally devoid of ambition. I say this by way of warning, because I know the book is not for everybody. If you have a passion for "highlife," I counsel you to shun "The Puppet Master." You will not find a flunkie, or an automobile, or a millionaire, or a duke from cover to cover. It's no use my pretending that you will.

But you will find a great deal that is quaint, and gentle, and human, and lovable. You will even find the reason—long hidden from the world—why a poet, of all men, needs a wife.

Christopher She went on to say that he Explains. was always trying to improve on things. 'You never see anything the way it is,' she said. 'Is that what it means to be a poet?'

"It must be grand to be a poet's wife," she added sourly.

"When Christopher said nothing, Mrs. Holly began to fear that she had offended him.

"Are you angry?" she asked.

"Angry?" said Christopher. "No, I was just thinking of Quixote and Rosinante. He never saw her, really; she was right under his nose, a poor skinny beast, and he kept bumping her into windmills."

"Well, that's like a poet," said Mrs. Holly delicately.

"And a poet's wife," she added under her breath.

"Christopher looked ahead of him down the wet, shiny avenue, with its long rows of lights growing fainter and fainter in the rain. 'Yes,' he said; 'it's like a poet. What I mean is, that what he cares for most is far away. And still,' he added gravely, 'no one needs a wife so much as a poet.'

"Mrs. Holly did not agree with him. 'Oh, come on, now,' she said.

"Well, it's true," said Christopher. He went on to explain why.

"Have you ever watched spiders spinning their webs? They go sailing out across

space, and yet they never leave their thread... so they can get home again.

"Poets are like that, too."

"Well," said Mrs. Holly decidedly, 'women aren't.' She added that a woman chose a man as she would a house she wanted to live in. 'A woman is like a turtle,' she said; 'She wants to feel the roof and the walls all the time.'

"She won't put much more than her head out.

"And that," she wound up, 'is why women oughtn't to fall in love with poets.'

"But they do," said Christopher shyly.

"I know it," replied Mrs. Holly gloomily; 'and what I say is, it serves them right.'

foot of green hills, by the side of an ocean blue as the Ægean."

That is the kind of man you will have to deal with if you commit yourself to this book. An old man, and very poor, who, with the help of his puppets, presented the plays of Aristophanes and Shakespeare in a stable near Ninth Avenue. Absurd! How could an old man like that dream of a little Grecian theatre at Santa Barbara? Preposterous! And he knew it was preposterous.

"The trip is a long one, and at my age I do not look forward to making new friends. Still, it is a dream I have long cherished. Perhaps you will take it over now, Christopher, my son. If you like, I will give you half my dolls, and set you up in business in the west. Then, at least, my puppets will not be idle."

So that was the way matters were settled up for the young poet and his scornful lady-love, who was furious with herself for loving a poet. As if she had any say in the matter! She was only a puppet, like the rest.

### The Puppets' Tragedy.

But there is another love story. (All the best stories, as you know, have two.) The other love story is the story of Mr. Aristotle and Anabelle Lee.

"Did you hear, Mr. A.?" said Anabelle Lee. 'We're going to have a young man with us. H'm.' And she gazed with thoughtful pleasure at the box in the corner where her dresses were kept.

"She doesn't mean to waste any time," thought Mr. Aristotle. He looked gloomily at his cotton waistcoat, under which his stomach felt empty and hollow. 'You are not very kind to me,' he said.

"Anabelle Lee did not wish to be interrupted in her reflections, which were agreeable and amusing. 'No, really,' she exclaimed, 'you're too absurd! Why do you bother me? I should like to rest a little, and get some colour into my cheeks.'

"You look very pretty as you are," said Mr. Aristotle. He wished to take her hand, but she drew it away. 'Do you know,' he continued, 'you are really quite a handsome woman. We could be extremely happy together, you and I. I should like to take you away somewhere, to Italy, or California. The sea is as blue as paint, and the sun shines all the time. Do you like to swim? One floats about on

the water like a cork, and the sea-gulls come down with sharp cries to see if there is anything to eat. Well, look out for your eye; they will peck it out.'

"And he gave a croak, which he meant to sound like laughter."

A terrible thing happened that very night. Anabelle had only one eye, you must understand, which was really a shoe-button. It hung, moreover, by a thread. Fearing lest

(Continued overleaf.)



### THE FAMOUS FRENCH PRIME MINISTER WHO HAS BEEN UNEXPECTEDLY DEFEATED: M. RAYMOND POINCARÉ—AS SAVA SEES HIM.

M. Raymond Poincaré, who has been Prime Minister of France and Minister of Foreign Affairs since 1922, has announced that he will not hand in the resignation of his Cabinet till June 1, when the Chamber meets. The defeat of M. Poincaré's party at the recent election came as a tremendous surprise. M. Poincaré has, of course, been closely associated with the French policy in the Ruhr, and his policy was recently described as "a determined effort, in a period of general distraction, to win for France security on the Rhine." His distinguished political career includes the holding of the office of Premier from 1911 to 1913, that of President from 1913-20; and he is a man of the greatest force of character.—[From the Caricature by Sava.]

### Papa Jonas.

Papa Jonas was the puppet master. His dream was California. He thought it would be perfection to take his puppets to San Francisco or Santa Barbara. If you have ever seen Santa Barbara, you will agree with him.

"One could build a little Grecian theatre," he explained, 'and perform the works of Æschylus, or Heron of Alexandria, at the

*Continued.*

she might be carried off by some actor fellow in California or Italy—some Romeo or Orlando—Mr. Aristotle took up a pair of his creator's shears, and snipped off her eye! Then, in horror at his crime, he flung himself from the window into the street!

And that was the end of Mr. Aristotle.

### The Lonely Puppet Master.

We are now very nearly at the end of the story. You can call it a happy ending, or a sad ending, just as you like. Or you can protest that it is not an ending at all, since everybody is still going on.

The puppet master is alone. Christopher has gone to California, and has married the lady who despised poets. Amy May has gone with them, and so has Anabelle. In case you are too sorry for Anabelle, who lost her eye and her husband on the self-same night, I must tell you that she had two new eyes when she got to California. They were made out of blue beads. What is more—much more—she has found Mr. Romeo. He is a good swimmer, but Anabelle is not very buoyant. I am not sure that she deserves to be. Anyway, the air smelt of flowers and oranges, so we will leave the little party at that.

Papa Jonas has only Mr. Moses, who was never a very good actor. Never so good an actor as Mr. Aristotle, the suicide.

"He looked up at the windows of his workshop, whose dusty panes seemed black as water in the sunlight. 'To tell you the truth,' he said, 'I am a little tired of my puppets, Dr. Twine. I am tired of a world made out of wood and canvas. Sometimes it seems to me that Mr. Aristotle had more life in him than I. He did not move as I meant him to, and he ended badly; I do not even say that his life gave him any joy. Yet he knew what it is to suffer and to love. I envy him his boldness, for it was not expected of him.'

"Dr. Twine sighed. 'It is true,' he said; 'I know what you mean, Papa Jonas. We have each our workshop: sometimes life seems a little unsatisfactory to me too. But I lean upon God, and presently I have peace again.'

"Yes," said Papa Jonas; 'peace comes again. We must remember what we are—you, the Vicar of God, I the puppet master. You must lean upon God, as you say; and I must stick to my strings. Then after a while it will be all right again.'

"He stood still for a moment, looking about him at the garden with its vines and its flowers. 'Yes,' he said slowly, 'one must make the best of what one has.'

"And he went back into the house."

And that is all. Very simple, as I warned you; and hopelessly, even wickedly, sentimental. But one must make the best of what one has.

"To-Morrow and To-Morrow." What the poor old puppet master would have said or done had he found himself in this swell company, I cannot imagine! Mr. Stephen McKenna's latest novel reminds me of that old-fashioned card-game, rarely played now, called bezique. The first thing you do is to take two complete packs of cards and remove from them all

the cards under seven. This leaves of the lesser fry only the sevens, eights, and nines. The seven of trumps has its uses, but the other sevens, together with the eights and nines, are got rid of as speedily as possible. This leaves you with nothing but "picture



ONE OF THE INTERESTING ROYAL ACADEMY PORTRAITS: SIR VINCENT CAILLARD, D.L.—  
BY LOUIE BURRELL.

Our photograph shows a reproduction of Mrs. Louie Burrell's portrait of Sir Vincent Caillard, D.L., which is now on view at Burlington House, and is one of the interesting portraits exhibited this year in the Royal Academy.

From the Royal Academy Portrait by Mrs. Louie Burrell.  
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cards," aces, and tens. You get the most wonderful hands. You think nothing of four kings, or four queens, or four princes. You



A MARRIAGE AT THE CHINESE EMBASSY IN PARIS: MR. RAYMOND WANG, SON OF THE CHINESE AMBASSADOR TO SWITZERLAND, AND HIS BRIDE, Mlle. CHENG LO, DAUGHTER OF THE CHINESE AMBASSADOR TO FRANCE.

This interesting group of a marriage in Chinese diplomatic circles shows the bride, Mlle. Cheng Lo, daughter of the Chinese Ambassador in Paris, with the bridegroom, Mr. Raymond Wang, the son of the Chinese Ambassador to Switzerland, with the bridesmaids, page, and guests, after the ceremony. The bride's beautifully embroidered dress, made in Chinese style, and her lace train should be noted.—[Photograph by Henri Manuel.]

simply fling them on the table. Even a royal marriage only counts forty, and a common marriage—the marriage of a king and queen who have no particular power at the moment—a mere twenty! Four princes, all in a row, are worth exactly forty. Nothing like bezique to give you the delicious feeling of moving in the very best society.

When you are not playing bezique, Mr. McKenna can do as much for you, or more. He can throw in multi-millionaires—

demi-gods quite unknown when bezique was invented.

"My work will go on," Raymond murmured with a rueful glance down Pall Mall. We were within sight of the unwieldy mansion from whose roof young Deryk Lancing fell or flung himself on the eve of the war. (Nobody told me anything about that.) "The estate, I believe, was valued at about twenty-five million pounds sterling; and a freakish will had laid upon Raymond's shoulders the task of distributing a fortune which Deryk himself could not control nor keep from increasing. 'You can come and help me if you like, George.'"

But what is all this we have heard about the poverty of multi-millionaires? What about the death duties? What about the super-tax? If it comes to that, why should the unfortunate young fellow not have handed over, say, twenty-four of the millions to the Red Cross? Or backed a revue? The puppet master himself could have done with a tenner.

We Pass On. "On the day of the wedding, when the traffic was held up for three hours and the auxiliary police were numbered by hundreds, the London crowd was certainly far more concerned to catch a glimpse of Lady Barbara Neave than to hear that the Channel ports were safe."

And nobody told me about that, either. "But London, without you, would simply not be London," they told her. Which explains, of course, why she was of more importance than the Channel ports.

"Moss from a Rolling Stone." All the friends and acquaintances of my early youth are now writing their reminiscences, which seems to prove that either I am older than I feel or they were older in those days than they looked or admitted. Unless, perhaps, it is becoming the fashion to write your reminiscences before other people have forgotten them.

Mr. Brayley Hodgetts always used to mystify me by his knowledge of Russia. Here we learn that he actually went to Russia at the end of the 'sixties. He tells us that he was "too young in those days to scent that fragrant perfume of optimism with which the moral atmosphere was then laden." I am sure he was.

He was always having adventures with potentates. Once he saw the Prince of Wales in a hansom, and was about to take off his hat when the Prince frowned at him. So he tactfully kept on his hat and received a grateful smile.

On another occasion, in St. Petersburg, he was carrying some drawing-paper under his arm in a "cylindrical roll." The Heir Apparent passed, and

our author swept off his (that is, his own) fur cap. The Grand Duke paled, and policemen rushed up from all directions.

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The Puppet Master. By Robert Nathan. (The Bodley Head; 7s. 6d. net.)

To-Morrow and To-Morrow. By Stephen McKenna. (Thornton Butterworth; 7s. 6d. net.)

Moss from a Rolling Stone. By E. A. Brayley Hodgetts. (J. M. Dent and Sons; 10s. 6d. net.)

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# Hearts of Oak.



EDMUND J. SULLIVAN 524

## DEWAR'S THE SPIRIT OF HISTORY

The figure-head of Orion in Whitehall brings back to men the spirit of other times. And so does Dewar's Whisky. For old age and historical reputation deserve a tribute of regard. The world has ever willingly given it to the unchanging quality of Dewar's.

# Motor Dicta. By Heniochus.

## Colonial Preference.

Motoring visitors from overseas should take advantage of the offer boldly printed on the handy catalogue of Crossley cars that is distributed from the special catalogue bureau in the motor and cycle section of the Palace of Engineering at the British Empire Exhibition, Wembley. However the Government of the day may feel in regard to Colonial Preference, there is no doubt the British motor-manufacturer is doing his best to carry that out in regard to his goods. And rightly so, as increased exports are our desire. Thus visitors to England can buy Crossley cars at almost home prices, and have same packed and delivered duty free to main port after six months' use of the car in this country without further charge. This should tempt quite a large number of our visitors to become owners of the car which broke all R.A.C. certified trial car-mileage records. I should not be surprised to learn that there is a queue at 41, Conduit Street, W.1, one fine morning after the arrival of one of the big liners when this scheme is better known. Another idea of this character is being carried out by some of the London dealers in Morris cars, who are selling these to our visitors with an agreement to repurchase the car at £45 or so less than was paid for it after six months' use. Our Indian officials and others home on leave are rightly taking advantage of this, as well as of the Crossley scheme. After all, in regard to Morris cars, if the McKenna duties are not renewed, Morris Motors, Ltd., will have to increase the present prevailing price of their vehicles if the output is lessened; so that the dealers will not stand to lose on this "take-back-your-car" sale, for I expect that prices are going up generally. This will benefit the second-hand car market, though doing harm to the new-car trade.

## Three-Litre Super-Sports.

Having well tested in Continental road races the three-litre six-cylinder Sunbeam, the Wolverhampton factory is now placing this 20.9-h.p. car on the market as a super-sports standard touring vehicle, to carry four persons swiftly—one may say

race at Le Mans, for the Rudge-Whitworth Cup, to be run on June 14-15. As it can travel at eighty-seven miles an hour with the engine "revving" at 4000 to the minute, there have been considerable alterations to



ON THE ROAD NEAR LEAMINGTON: ONE OF THE LATEST 14-40-H.P. ROVERS.

This week sees a special display of Rover cars, which is of great interest to all who are concerned in motoring. There are two types of Rover now on the market—the 14-40-h.p. (successor to the famous 12-h.p. of former days), and the gallant little 8-h.p. air-cooled Rover, the light car which astonishes everyone by its power, and ability to keep on "slogging away" without overheating. The Rover firm originated in Coventry in 1877, when it made "push bikes" of the queer type ridden by our grandfathers; and it is from this small beginning that the famous firm of to-day grew. It is interesting to recall that a Rover car won the T.T. race so far back as 1907.

the ordinary 16-50-h.p. six-cylinder Sunbeam. In fact, the engine is entirely different as the bore is 75 mm. in place of 70 mm.,



cam-shafts, with these driven from skew-gears at the front end of the engine, are its chief mechanical details. The rest is balancing and high compression (6 to 1), together with seven bearings for the crank-shaft that makes this engine "turn" and develop so much power in its small space. Of course, like the majority of Sunbeam models, it is fitted with front-wheel brakes on the Perrot system; but the chauffeur's tip how to recognise this "hot stuff" Sunbeam is to look at the front of the engine, as here is the lighting dynamo, mounted and driven direct from the crank-shaft. Rotax electric lighting and starting equipment is fitted. Fast touring cars want good road springs, and those on this model are semi-elliptic in front and cantilever at the rear, with Hartford shock-absorbers fitted on both front and rear axles. As this 20.9-h.p. six-cylinder Sunbeam touring car costs only £1100 complete, it should find a ready sale among those who like to have a car with a large reserve of power to give high acceleration when needed, even if they do not drive on the road like a whirlwind broken loose because they have a fast vehicle.

## Cars at Wembley.

Eighty cars are staged at Wembley in the Motor Section of the Palace of Engineering, all of which are familiar to British motorists except one—the Colonial Westcar, built under the Australian Marks-Moir patents. In this car the usual frame is omitted, and all the mechanical components are fitted to the body. This coachwork is constructed of plywood in such a manner that the whole forms a very strong girder. As its price is £230 for the two-seater of 11.9-h.p. rating, perhaps we shall see this vehicle on our roads in due course. The display of our British motor vehicles exhibited there can be summed up in the words of Shakespeare, "the best in this kind," with a wide degree of choice for all purposes and purses. What more can our overseas visitors



SHOWING THE VICTORIA MEMORIAL IN THE BACKGROUND: A 40-50-H.P. NAPIER IN CALCUTTA.

This striking snapshot shows the fine Victoria Memorial, which is considered to be one of the best examples of modern architecture to be seen in India. The six-cylinder Napier motor-carriage which is conveying a party of visitors

from the Memorial has recently been touring in India, where it has attracted a good deal of attention, by reason of its beautiful lines, the ease with which it surmounts all difficulties, and its comfortable riding qualities.

very swiftly—where they may wish to go. It is this six-cylinder three-litre car that has been entered for the twenty-four hours'

though the stroke is the same—namely, 110 mm. Overhead valves, two per cylinder, slightly inclined and operated by a pair of

require than these, especially when, as I stated at the beginning of these notes, Colonial Preference is indeed catered for?



### A Return to Domesticity.

It is a tribute to the qualities which British amateur golf has developed in the new generation that, although the international element in connection with next week's championship at St. Andrews is very small, there is the same eager interest in the event as in former years. One might have expected that, after all the excitement caused by the efforts of strong parties of American players to capture the honours, a certain reaction would settle upon the competition with its return to a condition of domesticity. Far from that being the case, it seems to me that there is a zest in the circumstance that we can now discuss not so much whether we are capable of repelling invaders, but rather the question as to who is going to prove himself the best British amateur golfer. It is virtually certain that the United States players will be with us again next season, when it will be their turn to come here for the team match with Britain.

### Two Giants.

To be sure, there is one American entrant, Mr. S. H. I. Brown, of Honolulu, but somehow it is difficult to imagine anybody taking the cup to that part of the world. It is sufficient to know that Honolulu is a centre of the game. In a list of 201 names, many of them famous throughout the golfing world, there can be no mistaking the fact that two stand out clear of all the others in public estimation. They are the names of Mr. Roger Wethered and Mr. Cyril Tolley. The fact has been pointed out in a hundred-and-one places that the draw is such that these two players can meet in the final. It is an engaging possibility. If it comes to pass, I am certain that even Scotland, which usually looks with a dispassionate eye on a final in which two Englishmen appear, will warm up to the struggle. When we remember, however, the accidents of form that provide the thrills of every amateur championship—the happening of the unexpected that seems to be inseparable from these short, sharp struggles over eighteen holes—we have to confess that it is looking a long way ahead to nominate the men who will be left in on the last day.

### Theories.

Obviously, Mr. Wethered has a wonderful chance of winning for the second year in succession. His victory at Deal twelve months ago killed the myth that he lacked certain of the qualities of the successful match-player. There was never a golfer who showed a greater capacity for producing the right shot at the right moment than he displayed on that occasion; it reached its zenith when he beat the favourite, Mr. Francis Ouimet, of America, in the semi-final. What is more, St. Andrews seems to inspire him as no other course does, and that is saying much. His medal rounds there have been extraordinary. I have heard some ingenious explanations as to why Mr. Wethered plays so well on the old links. One is that he drives so far as always to have perfect lies for his second shots; while

## Finding Britain's Best Amateur Golfer.

By R. Endersby Howard.

other people find themselves on the much-pecked area of ground which is reached by ordinary hitters from the tee. Another is that when his occasional hooked drive asserts itself—and there are times when his strong right arm comes in a fraction of a second too soon and causes an unmitigated

hook—the ball finishes on the fairway of an adjoining hole.

### When Hooking Helps.

These are desperate attempts to find the reason for Mr. Wethered's exceptional performances at St. Andrews during the last few years. It is true that the golfer who is erratic from the tee may—if he pulls most of the time and only pulls badly enough—go round successfully by virtue of the fact that, although his drives land on the fairways of holes which he is not playing, they are nevertheless fairways, frequently offering vantage grounds for the accomplishment of the second shots. I do not know, however, that anybody has ever achieved a victory in this manner. It merely has its possibilities on a day when an occasional complete hook would, at most places, entail more or less severe punishment. Mr. Wethered does not practise the methods of the hooker; the plain truth is that he usually plays above his form at St. Andrews, and that is why he is likely to start favourite next week.

### The Chess Mind.

He has a cool, calculating temperamentally immovable rival to meet in the first round in Mr. E. A. Lassen. Mr. Lassen, who won the championship in 1908, is now getting on for fifty years of age, but he is just as likely as ever to win a big match if only his opponent will make a few mistakes—the mistakes for which he waits. Mr. Lassen has introduced the chess mind into golf. He gives to it the true aspect of a thinking game. Mr. Wethered will at the least have to be careful not to make any really bad moves. Before he reaches the semi-final, he has the chance of meeting either Mr. H. D. Gillies or Mr. C. O. Hezlet, but, on the whole, he is not badly drawn.

### Young Hopes.

Two of the bright particular stars of the rising generation—Mr. Geoffrey MacCallum, of Sonning-on-Thames, and Mr. E. F. Storey, of Cambridge University—are in the top quarter of the draw, with the possibility of meeting Mr. Wethered in the semi-final. Mr. MacCallum will have to go full steam ahead from the start, for his first-round opponent is Mr. John Caven, the runner-up at Prestwick two years ago, but he has such manifest golfing ability that one is justified in expecting much of him. Mr. Tolley, in the third quarter of the draw, has no real man-eating tiger to meet in the first two rounds, but in the third round he has the chance of opposing Mr. Douglas Grant, who was in the semi-final last year, and who is always a tremendously hard fighter.

### Sporting Chances.

Still, Mr. Tolley ought to make his way into the semi-final, in which he may meet either Mr. Robert Harris, Mr. Colin Aylmer, Mr. Ernest Holderness, or Mr. Michael Scott. The bottom half of the draw is perhaps a little richer in talent than the top, although there is not much in it. If some tempter likes to offer us ten to one against Mr. Wethered in this field of 201, I suppose we ought to be satisfied.



THE PEKINGESE WHO FOLLOWED WHITCOMBE: A SNAPSHOT OF THE CANINE ENTHUSIAST AT DEAL.

This charming Pekingese evidently loves long driving, for it was greatly in evidence at Deal, during the play for the £1000 Golf Tournament. At first it walked round with Abe Mitchell; but, hearing of the doings of Whitcombe, it came to watch him, and was well rewarded; for of course he played the most brilliant golf which has been seen for some time.—[Photograph by C.N.]



RETURNER OF THE LOWEST SCORE FOR FOUR CHAMPIONSHIP ROUNDS: C. A. WHITCOMBE, WHO TRIUMPHED AT DEAL.

Charles Albert Whitcombe (Lansdowne, Bath) has scored a veritable triumph, as his aggregate score for four rounds at Deal last week was 289 (70, 76, 74, and 69), making the lowest score ever returned for four rounds in a championship. Twice during the meeting Whitcombe beat the record set up by George Duncan for Deal, as this was 71, and Whitcombe went round in 70, and then in 69. For all his shots, even the putts, Whitcombe adopts the interlocking grip—he has the little finger of the right hand entwined round the forefinger of the left instead of the orthodox method of overlapping it.

Photograph by S. and G.



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*TOM FURVIE*

## An Artistic Study in Tissue and Net.



*Beaded net, silver tissue and pink ribbon share honours in this lovely evening gown, which has been designed and carried out by Isobel, of 223, Regent Street, W.*

## WOMAN'S WAYS

By MABEL HOWARD.

it should be called "beaching" dress, for is it not almost too beautiful for the water?) of pale-blue taffeta with tiny picot-edged frills each side of the tunic, and a cloak of blue towelling to match completed with a captivating ruffle of taffeta.

### Frocks for the Summer Bridesmaid.

Delightfully summery were the two bridesmaids, who looked like fresh flowers plucked from some lovely garden. One wore a frock fashioned of billowing handkerchief draperies of shaded net matching exactly the basket of beautiful lilac which she carried, and sprays of flowers were in her hair and on the frock. The

apron skirt is in front only, leaving the back quite plain, with the top gracefully pouched over the low belt embroidered with coral beads. Strange though it may seem, the price is only 12½ guineas, the same amount securing the frock on the extreme right, of black satin with an overdress of embroidered champagne voile and lace. The little frock in the centre is carried out in a multitude of pretty summer shades, and is only 7½ guineas. Then there are fascinating frocks of flowered chiffon in all colours, some with plissé flounces and plain bodices, others vice-versa, and all completed with gay streamers of ribbons and flowers.

### The Disappearance of the Waist.

As if weary of its constant journeyings, the waist had frankly disappeared from many of the creations shown by Paul Caret at the Hotel Cecil recently, where the parade of the mannequins was watched with very great interest by Queen Olga of Greece and a host of other celebrities. One graceful afternoon frock of soft grey satin was entirely devoid of decoration, and the long straight line was scarcely broken by three tiny flutes of plissé introduced each side at the knees to allow the necessary fullness for walking. In a neat little coat-frock of blue repp the two silhouettes of the moment were cleverly united, and the austere plain and tight back suddenly merged into a full flaring skirt in front with deep scalloped edges. Naturally, the frock was completed by a spotless gilet of white pique. In another simple frock of black marocain the gilet was replaced by an amusing jabot of white organdie clearly inspired by a barrister's bands. The light summer frocks which will grace every fashionable place this season were

(Continued overleaf.)

Honey-coloured georgette and silk lace make this graceful Ascot frock, of which the long apron skirt and open wing sleeves are notable features. It was sketched at Debenham and Freebody's, Wigmore Street, W.

### Rest Gowns from the Middle Ages.

I think even the wonderful dresses worn by the "ladies of the Court" in Saint Joan," at the New Theatre, would pale beside some of the lovely rest-gowns I saw at Debenham and Freebody, Wigmore Street, W.; in their recent mannequin parade. Yet they too were distinctly mediæval, with their long sweeping draperies from the shoulders or the sleeves, made still longer by deep silken fringes, the whole being carried out in wonderful rainbow colourings. I was amused at the complete contrast of the very modern evening frocks which followed, many bordered with deep flounces of ostrich feathers. One delightful affair of burnt-orange georgette, straight to the knees, thence flaring in a deep ostrich-feather flounce, was completed with a long scarf lined with silver tissue, one end of which descended in the form of a narrow train edged with plaited plumes, two tassels escaping at each end. One had scarcely time to admire fully this attractive creation before there appeared surely the most alluring suit of satin seen outside Aladdin's wardrobe. The flaring Chinese coat with its fascinating square sleeves adorned with hanging tassels was of bright yellow covered with large black tulips, and the black satin trousers were turned up with the same material. A little black mandarin hat completed the picture. But pyjamas in their turn disappeared to make way for an adorable bathing-dress (or possibly



Olive Huerdine

A delightful summer frock of georgette and accordion-pleated lace in soft colourings. It must be placed to the credit of Debenham and Freebody.

second was expressed in the exquisite colourings of pale-blue and pink rhododendrons, with which it was adorned. It was also of net, quite straight, with a large pink butterfly-bow poised on the left hip.

### Lace Frocks for Ascot.

The many lace frocks which were shown by Debenham and Freebody are destined for Ascot. One had a long over-tunic of filet lace over honey-coloured plissé georgette; and three other attractive models are pictured on this page. The first is in beige georgette and silk lace tinted to the same shade. The



An overdress of embroidered champagne voile and lace completes this frock of black satin sponsored by Debenham and Freebody.

## WOMAN'S WAYS. By Mabel Howard. Continued.

quite irresistible, fashioned chiefly of gaily printed georgette or crêpe-de-Chine adorned with plissé; while the scarf, possibly for the sake of coolness, had developed into a deep fichu with long hanging ends. One fascinating affair of black and white georgette, alternately plain and plissé, and bordered with gay stripes, had a demure fichu tying in front completed with long floating streamers of plissé. The toilette was finished by a shady black bangkok hat, the crown encircled by small quills repeating the colours of the stripes.

## New Ways of Wearing Trains.

With the next Court on the near horizon, it was especially interesting to note the novel ways in which Paul Caret introduced the trains in many of his creations. In a beautiful wedding dress of gleaming silver tissue, for instance, the plissé circular flounce completing the plain tight bodice joined on one side the train which hung from the shoulders and descended from it like a cascade of silver. Then in a lovely evening frock of white marocain embroidered with crystals, the train of shell-pink georgette over silver tissue was slung from the left shoulder to the right hip, and was decorated



Rainbow-hued bouclette makes the front of this jumper, which is part of the three-piece suit of beech-brown pictured below. It hails from Fenwick's.

It is of brown wool, faced with rainbow-hued silk bouclette, and the front of the jumper is expressed entirely in the latter material. Coat, skirt and jumper may be secured for the moderate sum of 6½ guineas; and a jumper suit of wool, with Peter Pan collar and cuffs of white bouclette, and a suede belt, is only 98s. 6d., the panelled skirt allowing ample freedom of movement for sports. Then, for 8½ guineas, one may become the possessor of an adorable jumper suit of white silk bouclette, the wrap-over skirt bound with vivid blue leather, and the jumper completed with pockets *en suite* and an embroidered monogram to match. It is equally attractive bordered with black-and-red stripes instead of the leather. Practically the same suit in wool bouclette is only 98s. 6d. For really serious sporting occasions, a word must be said about the workmanlike jumpers of fleecy white wool completed with two pockets and a belt, which can be secured for 18s. 11d. each. They are unshrinkable, and have the becoming boat-shaped necks. Then a neat woollen cardigan knitted in an all-over pattern in soft browns and greys is 39s. 6d., and a well-fitting woollen coat and skirt 69s. 6d., the belt of the coat passing through slots to ensure a perfect fit.

A Festival of Very appropriately have  
Fashion. Dickins and Jones, Regent Street, W., named

their new summer catalogue "A Festival of Fashion." Among its pages is to be found a host of attractive possibilities. There are tennis frocks of pure Irish linen, ornamented with hand-drawn thread-work, for 33s.; and pretty summer frocks of washing crêpe-de-Chine for 84s. A distinctive long wrap coat in black satin, lined throughout with crêpe-de-Chine, is priced at 8 guineas; and a perfectly tailored three-quarter-length coat in repp, really suitable for every occasion, is 6½ guineas. Then there are fascinating blouse coats, in gaily printed French cloth, for 39s. 6d., equally suitable for sports or indoor wear; and a well-cut overblouse of washing georgette, specially designed to give length

here and there by sprays of beautifully tinted flowers. And another *chef-d'œuvre* of gold lace over rose lamé boasted a train of gold tissue suspended from the shoulders and falling loosely like a tasselled hood in the centre; while the long trailing end was weighted by a mass of beautiful crimson roses posed on one corner.

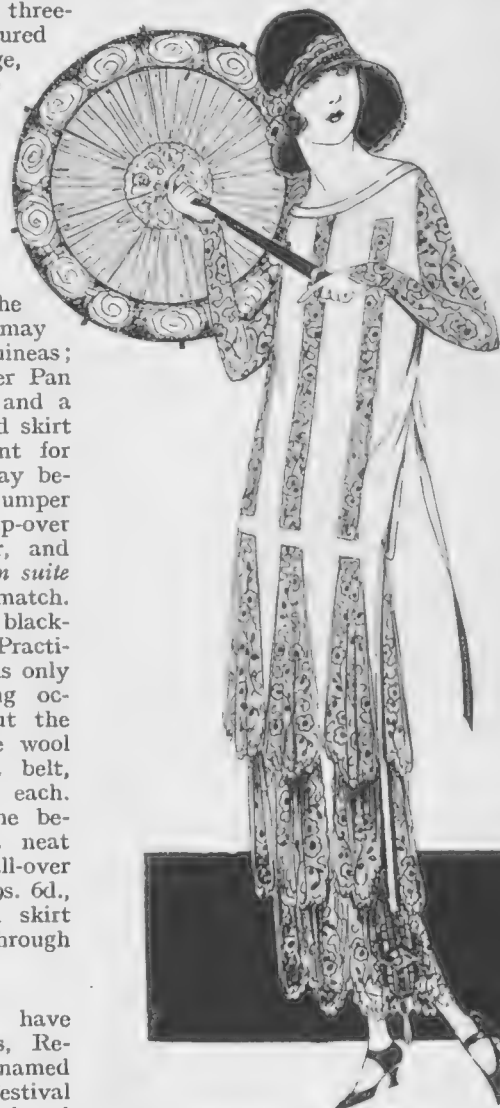
## Suits of Bouclette and Wool.

There is no doubt that bouclette will be a very strong favourite this summer, both for sports and ordinary wear. A happy alliance of bouclette and wool appears in the attractive three-piece suit pictured on this page, which must be placed to the credit of Fenwick, 62, New Bond Street, W.

and slenderness, is 29s. 6d., ornamented with tucks and numbers of tiny black buttons. The fashionable stoles of ostrich feathers may be obtained from 35s. 6d. upwards, and an attractive collarette of clipped ostrich, which can also be worn as a fichu, can be secured for the modest sum of 23s. 6d. Readers should not fail to apply for a copy of this interesting brochure, which will be sent gratis and post free to all who mention the name of this paper.

## Frocks for the Races.

We all like to be original in our choice of a frock for the races, and everyone who is engaged in this task should make a point of visiting the salons of Miss Slater, at 12, Clifford Street, W. There I saw some irresistible lace frocks—and lace is always effective on those occasions—ranging from 12½ guineas. The fascinating affair pictured on this page is of black georgette and lace. The long tunic falls gracefully over the fluted skirt, and from the shoulders hang floating pennons, to one of which is attached a quaint Russian ornament of gaily painted wooden beads. An attractive alternative is a lovely frock of honey-tinted



Black georgette and lace have been chosen by Miss Slater, 12, Clifford Street, W., to fashion this graceful frock for Ascot.

plissé georgette, bound with vivid Madonna-blue moiré, boasting an overskirt composed entirely of open-work embroidery carried out in a striking floral design. On the left hip is a posy of scarlet poppies. For the summer garden-parties and other country fêtes there are delightful frocks of every hue, rich in hand embroidery, ranging from 8½ guineas; and evening frocks are obtainable from 12½ guineas. I advise all readers to apply for Miss Slater's illustrated brochure.

(Continued on p. xvi.)



An attractive three-piece suit of beech-brown wool and rainbow bouclette from Fenwick's, 62, New Bond Street, W.

# HATS FOR THE RACES



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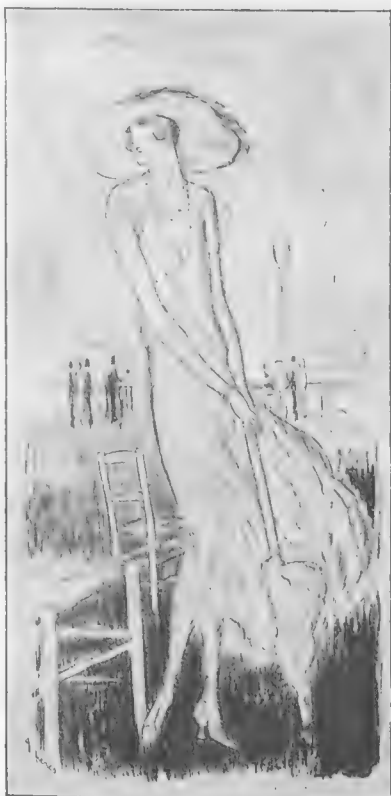
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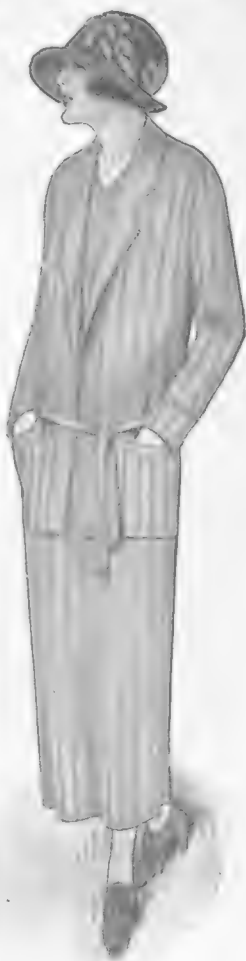
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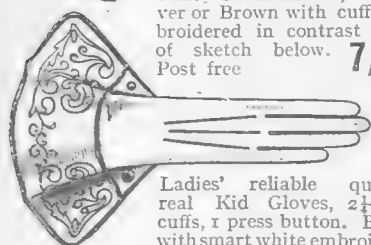


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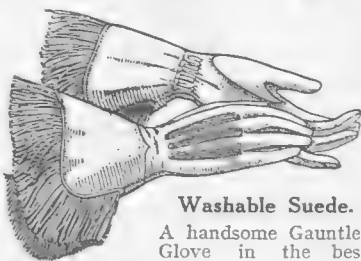


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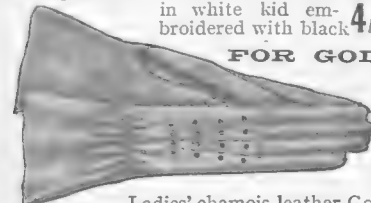


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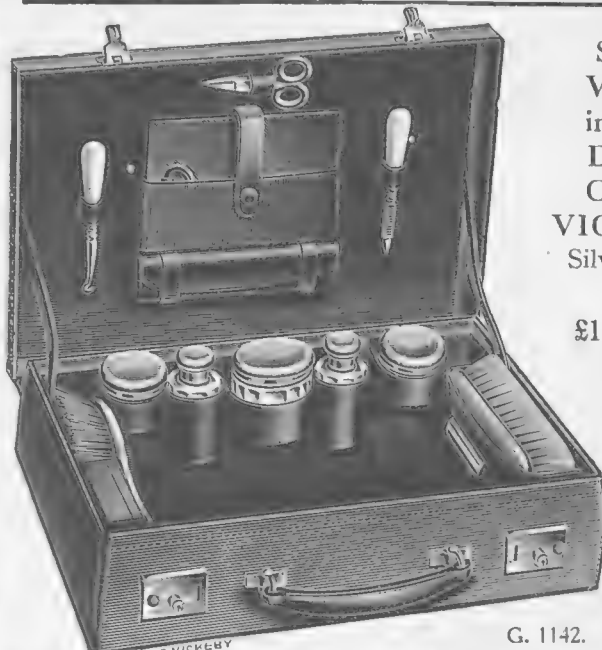


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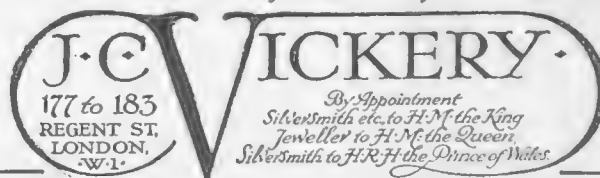
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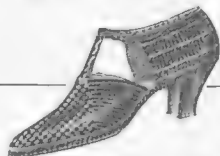


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PRICE  
£5 19 6



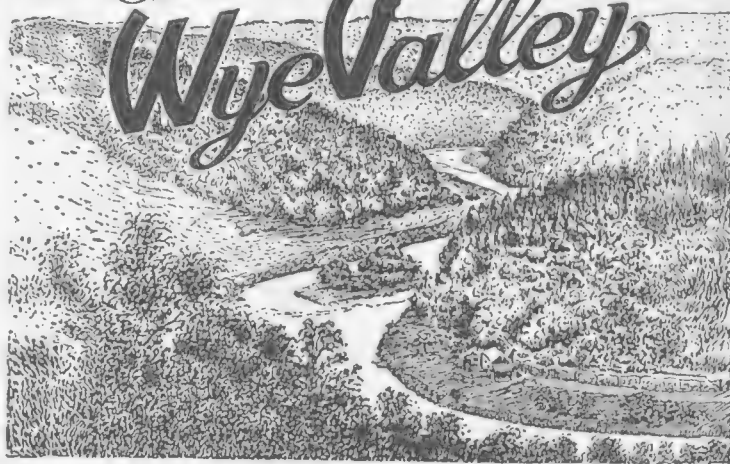
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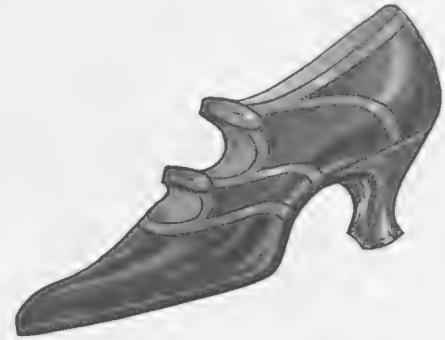
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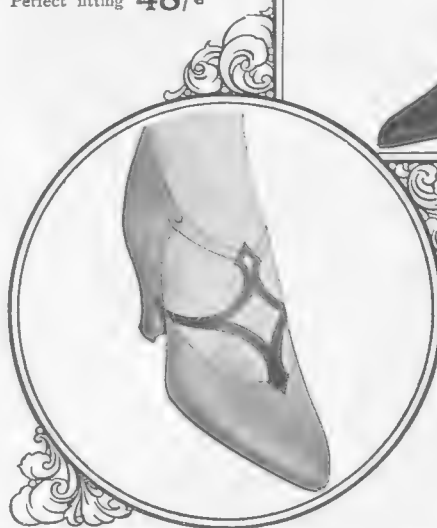
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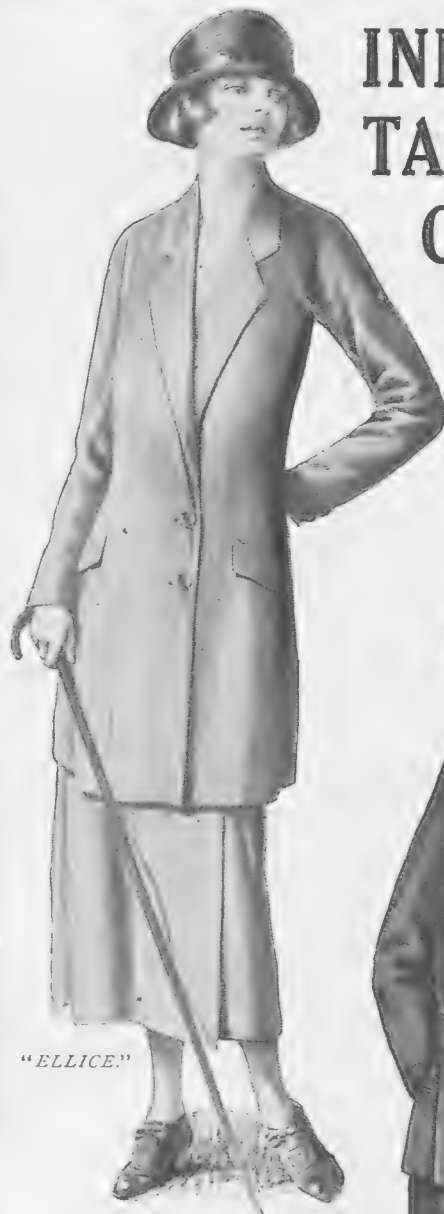
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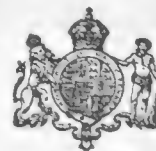
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Peter Pan Jumper Suit in  
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**39/6**

Also in Silk-and-Wool in  
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Both above styles stocked in all-wool mixture Stockinette in the  
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Peter Pan Dress, Crêpe-de-  
Chine vest, collar and cuffs,  
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**39/6**

In Silk-and-Wool.

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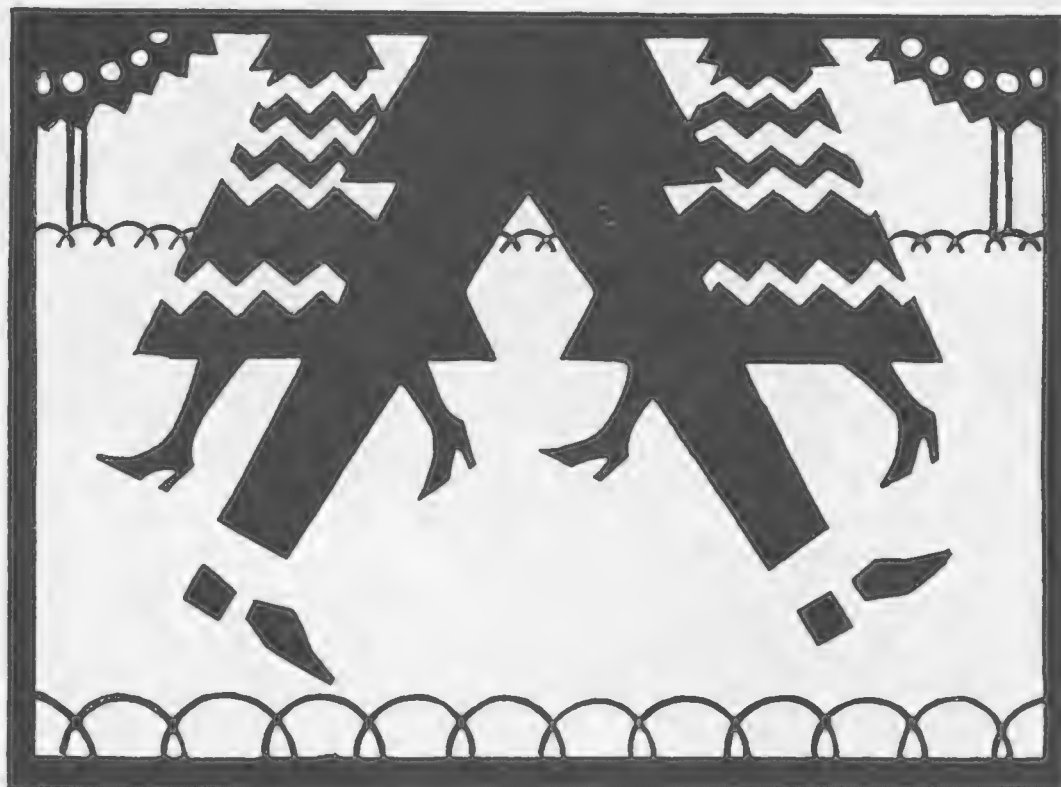
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For Men and for Women

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AGENTS EVERYWHERE

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This cosy little model has a crown made entirely of cyclamen pink ribbon and an upturned brim of taffetas. Two large pompoms are at the side.



A navy blue straw, has a wide satin band with gilt Mah-Jongg signs.



Twists of wool in shades of green, brown, terra-cotta, beige and apricot trim this novel hat of fine hemp straw.



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The crown and underbrim of this charming hat are covered with multi-coloured ribbon flowers, while the brim is of soft cinnamon straw.

Close-fitting hat of tapestry braid and straw.

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DESIGNS IN  
FASHIONABLE  
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### Warner's ORIENTAL

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Warner's Oriental will make you feel as trim as a Spanish Dancing Girl, and it perfectly solves the problem of a suitable substitute for a corset for all kinds of sports and exercise.

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KNIGHTSBRIDGE SW1



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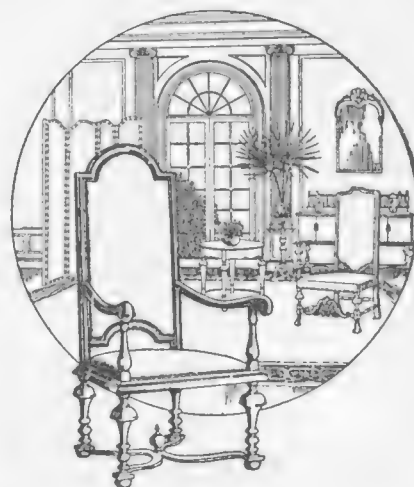
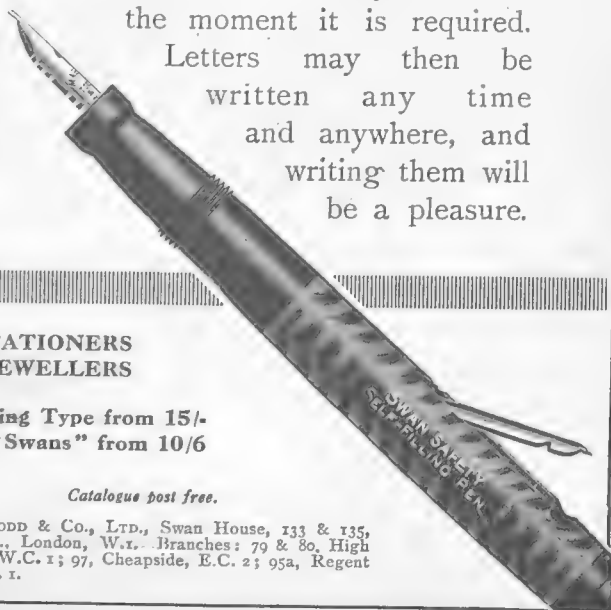
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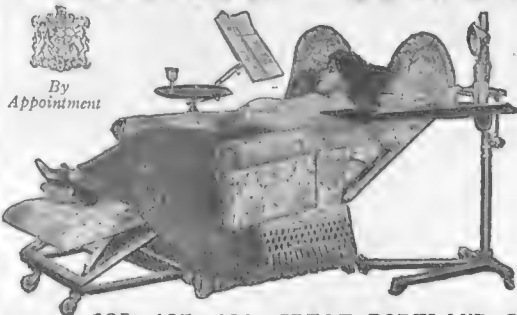
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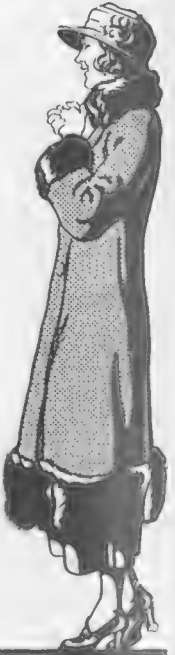
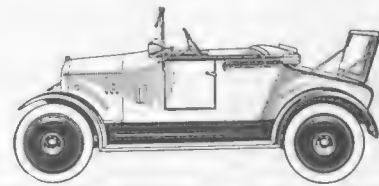
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Write for the post free Wash and Holiday Frocks Folder.

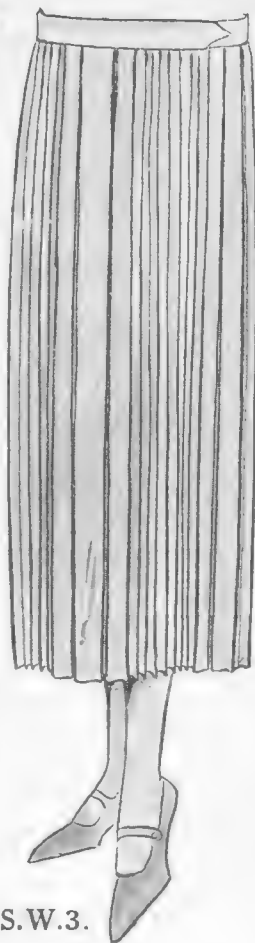
"MAUD." A pleated skirt of fine Cream Serge, with alternate groups of box pleats and flat pleats. The ample yet straight lines make this skirt most suitable for tennis wear. Price **25/-**

**GOOCHS**

BROMPTON ROAD, LONDON, S.W.3.

Tube Station: Knightsbridge.

Phone: Kensington 5100



## Dainty 'TUB' Frock for Girls

An example of the delightful collection of simple washing Frocks now on show at Harrods. These combine a dainty charm of appearance with real utility in wear.

### 'ELSIE'

Simply modelled 'Tub' Frock of fine Egyptian Cotton, with smart coloured stripes. In Blue and White, Mauve and White, Gold and White, etc. Sizes 36 to 46 in.

**26/9**

**HARRODS**

HARRODS LTD

LONDON SW 1



Girls' Wear  
Salon is on  
Harrods  
First Floor.

## DERRY & TOMS

Quality & Service — Kensington High St. W.8.

*Delightful Spring Hats*



One of a great variety of attractive styles at 45/9, this charming HAT is made of Silk and Velvet shaded PANSIES. Georgette facing with Silver Ribbon round crown, and bow. Shades: Fuchsia, Havana and Royal **45/9**

### LADIES' SPORTS HOSE

SCOTCH MADE.

"Gordon." Stocked in thirteen colourings in super quality Fingering Wool, in plaid design. Colours: Light grey/white; dark grey/silver; grey/mid grey; tan/white; fawn/lemon; black/white/white; light grey mixture/sky; nigger/white; blue/natural; light natural/dark natural; light natural/white; grey/lemon; dark nigger/brown.

Price a pair, **18/-**

Sports Hose Catalogue on request



**JENNERS**  
PRINCES STREET, EDINBURGH  
LIMITED  
Jenner's pay Carriage

## YOUR HANDS DESERVE DENT'S GLOVES

*Natural ease attends the well-gloved hand*

Gay canopies extended to the kerb. Stretches of velvet carpet softened foot-falls entering the church. The bells pealed out their glad refrain. It was a wedding—St. George's, Hanover Square. The guests assembled and dispersed in gracious ease, in ecstasy of the event.

The gown, the wrap, the footwear—all are of great consequence, but the woman who understands the subtlety of dress knows that her gloves are her supreme choice.

Approved by fashion for two centuries; Dent's Gloves can always be seen in the company of social events. You will want to wear them and enjoy the comfortable feeling

that you have clothed your hands in the glove that is recognised as a mark of taste and inherent charm.

Dent's Gloves for women are designed in their own factories in France and in Italy; those for men in their factories at Worcester. A draper or glover will be pleased to show you the wide assortment of Dent's Gloves for Spring and Summer wear.

Always look for this letter "D" which appears on the buttons of Dent's Gloves, or for the word "Dent's" within the wrist. By noticing it, you will know that you have the fashionable glove, noted for its quality for two centuries, and at a reasonable price.

DENT'S GLOVES

# WOMAN'S WAYS. By Mabel Howard. Continued.

**A Becoming Coiffure.** With the first Court already over and Ascot drawing rapidly nearer, we find ourselves at last in the very midst of "The Season." So many important functions necessitate a well-groomed appearance at all times, and this can only be achieved by cultivating a perfect coiffure. Our own tresses, alas! often offer but small assistance in this respect, yet the difficulty can be easily overcome by a visit to that clever *coiffeur*, M. Georges, at 40, Buckingham Palace Road, S.W. He is the creator of the famous *La Naturelle* transformation, which is a perfect replica of Nature in her kindest mood. The hair is naturally wavy, and can be dressed according to individual taste. The severest scrutiny cannot detect the secret. Transformations are from 12 guineas, and toupets from 5 guineas, while it is useful to remember in these strenuous days that the *Times* system of payment by instalments is available. A catalogue giving full details, and including illustrations of the numberless switches, curls, and clever finishing touches designed by M. Georges, will be sent gratis and post free on application.

**A Boon to Every Hostess.** The summer means endless tennis and river "teas" to the hospitable hostess, and she will find it a necessary saving of time and trouble to see that her cupboard is never without a supply of Borwick's Baking Powder. Aided by this, it is a simple matter for even the amateur housewife to make speedily cakes and sponges of every description—delicacies which are always so much appreciated on these occasions. Borwick's Baking Powder can be obtained everywhere for exceedingly modest sums.



*A becoming coiffure for the social functions of "The Season," introducing the famous "La Naturelle" transformation created by M. Georges. Sketched at Maison Georges, 40, Buckingham Palace Road, S.W.*

**British Fireproof Cooking Ware.** It is welcome news indeed that a splendid new fireproof cooking ware has been successfully produced by Booths, of Church Bank Pottery, Tunstall, Stoke-on-Trent. The great difficulty was to make a fine-textured ware which would withstand high temperatures. This has been successfully overcome, and, furthermore, Booths guarantee their new ware against breakage in use for six months from purchase date. This new ware is known as "Blue-line" because each article bears a thin blue line as a guarantee mark. It is obtainable in pie-crust colour with black handles, or in white with black handles, and it is richly glazed throughout to facilitate cleaning. It is very hygienic. Blue-line ware is made in all shapes at unusually moderate prices.

**Hints for the Holidays.** The endless discussions of where to go for the summer holidays are already beginning, and the wise person will enter the fray armed with some really useful knowledge about several places. The London and North-Eastern Railway have published a number of interesting booklets about the many attractive districts on their route. They are available at their various offices. "The West Highlands" contains many inviting possibilities for lovers of mountain scenery, and the vast Yorkshire moors are fully dealt with in another brochure. Seaside resorts are given a book to themselves; and the "Apartments and Hotels Guide" for the whole of North Britain is an invaluable help. Then the many foreign visitors who are over here for the British Empire Exhibition at Wembley should apply for the booklet on London, which is full of interesting information.



**T**HE British Empire Exhibition derives its absorbing interest from its intense realism.

Stately and picturesque pavilions are constructed of materials brought from the countries they represent; trees and shrubs and flowers are growing around as they grow thousands of miles away.

Within these pavilions—just as one sees in the Palace of Engineering and the Palace of Industry the productive enterprise of the United Kingdom—are carried on the arts and crafts of all countries under the British flag.

But neither at Wembley nor in its home is the Empire always at work. When one has watched the making of Indian carpets by native experts, he may witness an Indian play performed by Indian actors in an Indian theatre, or, spellbound, gaze upon an Indian snake charmer compelling a huge cobra to do his bidding.

Not only are there displayed the products of the vast agricultural and mineral resources of the Empire; the visitor will see for himself how they are won and treated and brought to finished perfection for millions to use.

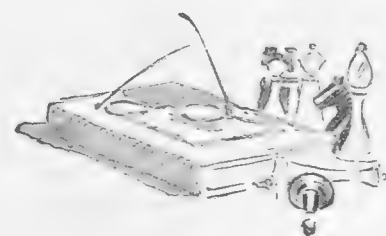
## BRITISH EMPIRE EXHIBITION

Admission 1/6  
Children 9d.

There are no extra charges for admission to Dominion, Colonial and Government buildings

Open  
10 a.m. to 11 p.m.





AUTUMN days . . . . Days  
of happy recollection . . . .  
Tranquil days . . . .

Horlick's Malted Milk gives them ample nourishment very, very easily digested. It feeds the nerves and the brain and supplies funds of energy for the important hobbies of this, the sun-down of life. Horlick's is the original combination of extracts of wheat flour and malted barley with fresh dairy milk.



At all chemists' in four sizes, 2/-, 3/6, 8/6 and 15/-. A liberal free sample for trial sent, post free, for 3d. in stamps.

Horlick's Malted Milk Co., Slough, Bucks, England.

For children, Horlick's gives mental and physical fitness—Ready in a moment with hot or cold water.

# OUR NEW £2,000 COMPETITION

No doubt you have already started your first efforts to gain the wonderful prizes offered to you for the exercise of your artistic skill; but we think it of interest to give you the latest list of what you may win—so here you are:—

## LIST OF PRIZES.

**First Prize - - £1,000**

**2nd Prize.—TWO-SEATER 14/28 H.P. MORRIS-  
OXFORD CAR, complete and ready for the road ;  
Value £300**

**3rd Prize.—£144 Aeolian 'Pianola' Piano.**

**4th Prize.—£100.**

**5th Prize.—A Canteen of Community Plate; value £94 10s.**

**6th Prize.—The marvellous Ciné-Kodak and Kodascope; value £80.**

**7th Prize.—Spendid Cliflophone; value £75.**

**8th Prize.—£50 in Cash,**

**9th Prize.—£10 in Cash.**

**10th Prize.—£10 in Cash.**

**11th Prize.—£10 in Cash.**

**12th Prize.—£10 in Cash.**

**13th Prize.—£10 in Cash.**

**14th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**15th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**16th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**17th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**18th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**19th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**20th Prize.—Ethovox Loud-Speaker for Wireless, by Burndept; value £5.**

**21st Prize.—A Swan Fountain Pen.**

**22nd Prize.—A Swan Fountain Pen.**

**23rd Prize.—A Swan Fountain Pen.**

**24th Prize.—A Casket of 150 State Express Cigarettes.**

**25th Prize.—A Swan Fountain Pen.**

**26th Prize.—A Casket of 150 State Express Cigarettes.**

**27th Prize.—A Swan Fountain Pen.**

**28th Prize.—A Casket of 150 State Express Cigarettes.**

**29th Prize.—A Swan Fountain Pen.**

**30th Prize.—A Casket of 150 State Express Cigarettes.**

**31st Prize.—A Swan Fountain Pen.**

**32nd Prize.—A Casket of 150 State Express Cigarettes.**

**33rd Prize.—A Swan Fountain Pen.**

**34th Prize.—A Casket of 150 State Express Cigarettes.**

**35th Prize.—A Swan Fountain Pen.**

**36th Prize.—A Casket of 150 State Express Cigarettes.**

**37th Prize.—A Swan Fountain Pen.**

**38th Prize.—A Casket of 150 State Express Cigarettes.**

**39th Prize.—A Swan Fountain Pen.**

**40th Prize.—A Casket of 150 State Express Cigarettes.**

**41st Prize.—A Swan Fountain Pen.**

**42nd Prize.—A Casket of 150 State Express Cigarettes.**

With other Prizes still to be announced, to bring the Total Value to £2000!

*N.B.—The third prize-winner will be given the option whether he will take the £100 in cash or the Pianola Piano, worth £144; in which case the fourth prize-winner will be awarded whichever is not selected. Similarly, the seventh prize-winner will be given the option of taking the £50 or the £75 Cliflophone—the eighth prize-winner taking whichever is not chosen.*

We wish again to point out that this does not complete the list of prizes which it is hoped we shall give for this unparalleled trial of skill.

Also we should like to impress upon you all the Simplicity of the present contest, as well as the fact that there is No Entrance Fee.

Above all, read the conditions on Pages 2 and 3 of the Cover, and remember there is no limit to the number of the solutions you may send in. All you have to do is to get your copies of *The Sketch*—as many as you please—put down your order of merit, sign the signature form, and send it all to us.

The Editor cannot enter into ANY correspondence with regard to this Competition.

**N.B.—Do not fail to examine Pages 2 and 3 of the Cover of this Issue.**

**POPE & BRADLEY**

Civil Military & Naval Tailors  
of OLD BOND ST LONDON W.  
By appointment to H.M. the King of Spain

## THE ART OF MANUFACTURE.

By H. DENNIS BRADLEY.

WITH Europe a festering muck-heap of political faction, it is encouraging to find in England an instance of post-war progress in the art of manufacture.

For many centuries this country has been famous for producing the finest cloth materials in the world. But during the war the quality of the finer grades deteriorated. That was because the Government took control of supplies, inflated the costs, and made £60,000,000 profit without a blush. In those unpleasant days everything was controlled with the exception of Mr. D. Lloyd George's uncontrollable verbosity.

Governmental control of industry is practical socialism, blatantly impure and immorally simple.

Since our release from this bondage a new and remarkable discovery in manufacture has been made in a material that will never wear out.

The weight of it is so light that it can be tailored into an attractive suit and worn in any season of the year, and for all the years of one's life; and the strength is so tremendous that it is absolutely untearable. It is thorn-proof and scratchproof. The secret consists of using the finest two-ply yarn and manufacturing the warp and weft in such a way that it is impossible to break the thread.

One can scratch it violently with a steel needle and make no impression, or take a pointed pencil and pierce a hole through the knee—or through any other part of the trousers—and by pulling the cloth firmly from side to side the hole will disappear.

There are 150 different designs of this material on view at the establishments of Pope and Bradley. It is made in all shades of grey, lovat, and heather mixtures, fawns, browns, blues, and silk mixtures, and in a variety of different weaves and designs. It is even made in white, so that it can be worn for hard-court winter tennis.

Essentially, it is an ideal material for sporting purposes, but it has been so developed in many of the ranges that it can quite possibly be made up for ordinary town wear, either for suits or light-weight overcoats.

These new materials will certainly last an ordinary lifetime, if not as long as Mr. Shaw's New Methuselah.

The price for either a lounge suit, sports suit, or overcoat of this material is ten guineas.

**14 OLD BOND STREET W**  
11 & 13 SOUTHAMPTON ROW W.C.  
ROYAL EXCHANGE MANCHESTER



UNITED STATES

## Is it not worth your while?



**W**HEN you buy a 21.7 h.p. Chevrolet in preference to a small light car you pay a little extra tax simply to save money.

You buy extra power, invaluable on hills and in traffic. You buy a real car which will accommodate 5 adults in comfort. You buy economy, the Chevrolet being extremely light in petrol and oil consumption. Finally, you buy a cheap insurance against having your car laid up constantly for repairs and adjustments.

Ask your local garage man about the amount of repairs on small light cars.

It pays to pay that extra tax.

The Chevrolet, a stable companion of the Buick, is now designed to suit English tastes.

Powerful, smooth-running engine.

Handsome bodies, finished in rich colours, with upholstery to match.

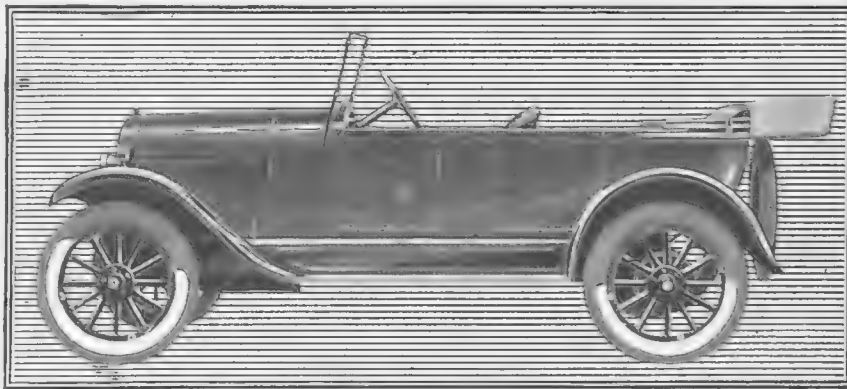
Consumption: Petrol, 25-30 m.p.g.; Oil, 1,000 m.p.g.

Equipment includes electric lighting and starting sets, spare rim and tyre.

Price of Standard Touring Car, with all extras, £199.

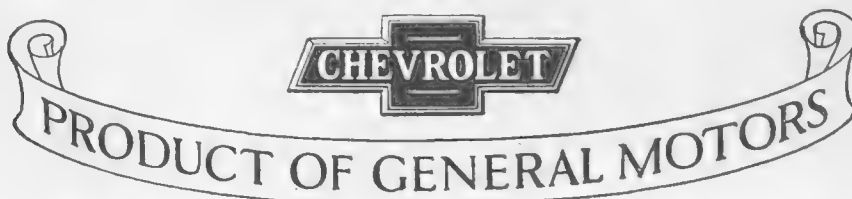
**DELIVERY FREE IN GREAT BRITAIN**

Your local Chevrolet dealer will give you full particulars of the General Motors plan of deferred payments, and will demonstrate the merits of the car. Write for his name and address.



CHEVROLET STANDARD TOURER

£199



**GENERAL MOTORS LTD.**

THE HYDE - HENDON - N.W.9

## BROWNING ON BRIDGE.—XLIX.

## ABOUT HIGH CALLING.

HIGH calls at bridge are rarely heard, nor are they investigated to any extent by the experts or in textbooks. I think they deserve more attention than they get, for hands asking for high contracts occur more frequently than you might believe. By high calls I mean small, and even grand, slam. The four-trick contract is, of course, a very common affair, nor is the call of five odd much out of the way; but beyond this few players will venture; yet innumerable hands should be run to a small slam, while a post-mortem often reveals the fact that the grand slam would have been a better proposition than leaving opponents in to win game and rubber.

It is the two-suit hands that lend themselves to high calling—that is, an inter-partnership two-suit combine. Such positions become fairly obvious on the calling, and these holdings should always be bid up to six tricks when necessary, or even the whole outfit, it only as a defensive measure.

Suppose A (dealer) holds—

SPADES—X, X.  
HEARTS—X, X.  
CLUBS—A, 10, 9.  
DIAMONDS—A, K, 9, 4, 3, 2.

He passes, and Y, on his left, bids a spade, B two clubs, Z two hearts. A now shows his diamonds, and Y bids three hearts, B four clubs, Z three spades, A five clubs, Y four spades.

B holds—

SPADES—None.  
HEARTS—X.  
CLUBS—K, Q, Kn, x, x, x, x.  
DIAMONDS—Kn, 10, x, x, x.

It is perfectly clear that YZ hold all the hearts and spades, and that AB hold all the clubs and diamonds. B therefore should not hesitate to bid small slam in diamonds, and in this case look upon the bid hopefully. But even had B held a spade, and one less club or diamond, still he should support his partner's diamonds up to six. The odds now are against the contract; but, on the calling, the adverse four-spade call is a card certainty, representing a score of some 200 points—six diamonds doubled will not cost more, and all the time there is a chance of it coming through, to say nothing of the probable advance to five spades by adversary. This he may or may not get; but, in any event, five odd is a more difficult proposition than four.

Here is another class of holding that should be bid up. A deals and calls three spades, Y four hearts, B four spades. Z's hand is—

SPADES—X, X.  
HEARTS—K.  
CLUBS—A, Q, Kn, 10, 9, 8, 7, 5.  
DIAMONDS—X, X.

He should bid six clubs. He won't get them; but it is a better call than five hearts, although he holds the king of that suit; his partner can go back to hearts if he prefers that call; while if A or B goes on with spades, Y now has an indication of what to lead.

I myself held the following last night—

SPADES—X.  
HEARTS—K, 8, 7, 6.  
CLUBS—X, X.  
DIAMONDS—A, 7, 6, 5, 4, 2.

My partner, A, dealt, and called three hearts, Y four clubs, self four hearts, Z four spades, A five hearts, Y five spades, self six hearts. We were doubled and became one down. As it happened, YZ could have

made grand slam in spades, and the rubber. We therefore did well to call high, and YZ, of course, would have done better to go on.

## BRIDGE PROBLEM No. 19.

*Submitted by G. Borel, The Hague.*

SPADES—A, 9.  
HEARTS—6, 4.  
CLUBS—A, K, 7, 3.  
DIAMONDS—10, 9, 8, 5, 4.  
B (dummy)—  
Y ————— Z  
A (declarer)—  
SPADES—Kn, 10, 8, 7, 6.  
HEARTS—A, K, 5, 2.  
CLUBS—6, 2.  
DIAMONDS—7, 3.

A is playing three spades, which is doubled by Z.

At trick one, Y leads the queen of hearts. How should A play the hand?

Solutions received by next Monday will be acknowledged.

Correct solutions to Bridge Problem No. 18 received from Spencer Cox, E. G. Gourlay, H. Usmar, W. R. Jenkins, A. B. G., B. Thomas, and Wayside.

## ANSWERS TO CORRESPONDENTS.

D. NUGENT JUN—Thanks. Of course, I accept your statement, although it is in dead contradiction to what I have heard; but then, we hear all kinds of funny things over here.

SPENCER COX.—I think you have misread me. I said equality in suits would kill auction stone dead over here; but that that count would make a far better card game. I hate the American conventions as much as you do.

JOHN SHAND.—In your solution you do not show that B must discard his winning club on A's ace of hearts, without which the play fails.

BRIG.-GENERAL LAMBERT.—Your solution of the problem is correct.

GORDON BLIGHT.—Thanks. I will see what I can do with your suggestion.

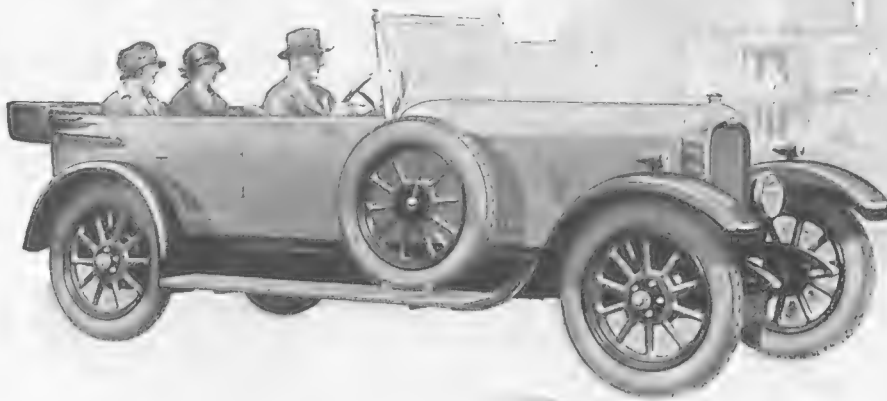


# BELSIZE

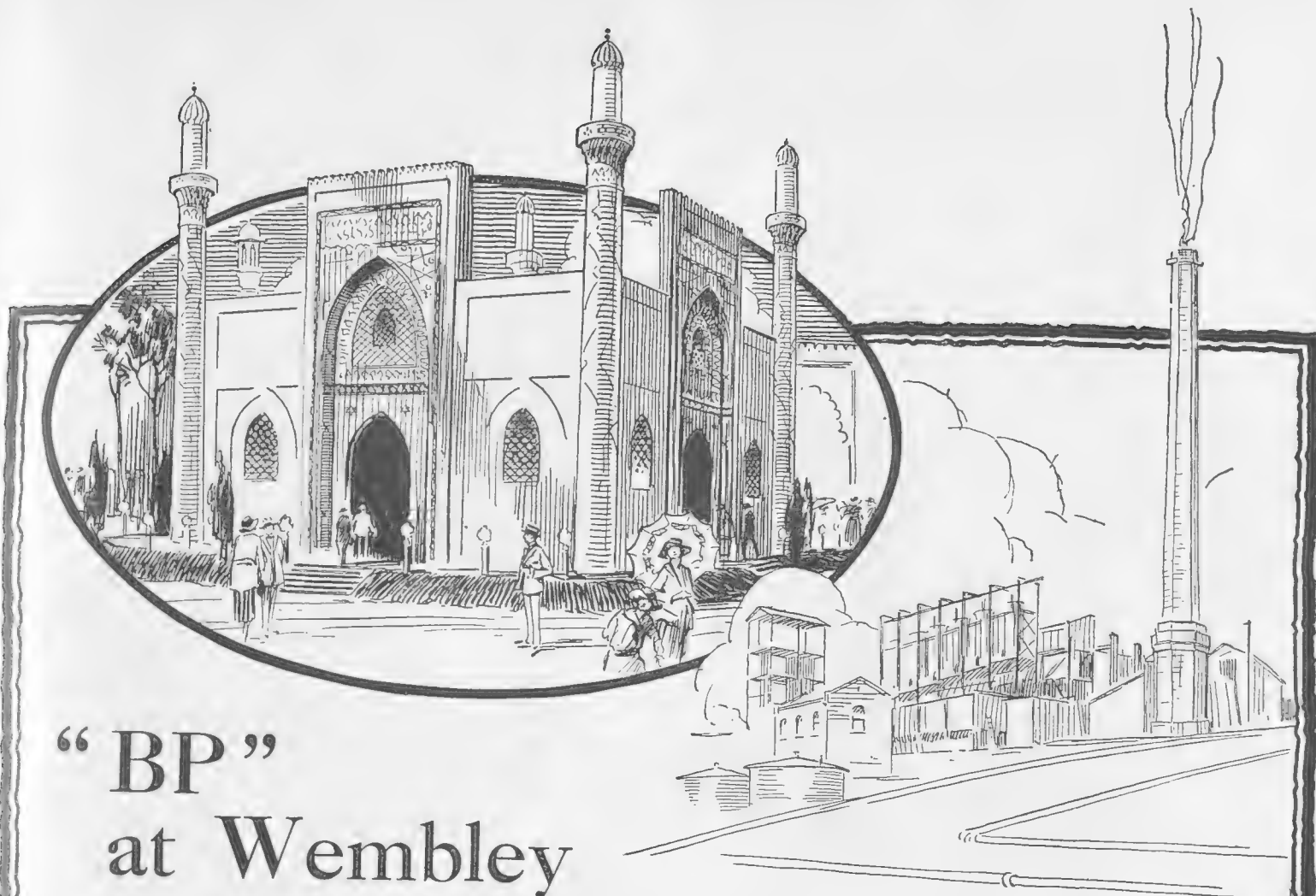
10-20 h.p., 4 cylinder, from £280.  
14-30 h.p., 6 cylinder (Four wheel  
brakes) from £420.

BELSIZE MOTORS, LIMITED  
Clayton, Manchester.

London Showrooms: 2 & 3 Duke  
Street, St. James's, S.W.1.



14-30 h.p., 6 cyl. (4 wheel brakes)



## “BP” at Wembley

The “Khan” of the Anglo-Persian Oil Company, with its slender minarets and its blue-and-green tiled doorways, is of characteristically Persian design.

It is a reminder of the beauty and ancient splendour of the land of the Shahs.

It is, too, a reminder of the source of the crude oil which is brought to Great Britain and refined into “BP” Motor Spirit.

The exhibits have been selected to give an idea of the engineering and chemical skill and the immense business organisation engaged in the task of production, refining, and distribution.

A visit to the building depicted—situated opposite India—will give you a wider and deeper realisation of the great importance of British Petrol, not only to the British motorist, but to the Empire at large.

“**BP**”  
*The British Petrol*

British Petroleum Co., Ltd. 22, Fenchurch St. London E.C. 3.

Distributing Organization of the  
ANGLO - PERSIAN OIL CO. LTD.

## THE EXPERIENCE OF THE KING WHO RAN AWAY.

(Continued from Page 370.)

regiment immediately. I am the King of Croatia."

"A good joke, Mein Herr," one of the gendarmes laughed scornfully.

The boy, with a not uncreditable dignity, produced his cigarette-case. "You will, perhaps, recognise the Royal Arms on this case. If you care to examine my linen, you will find on it the initials "S.R."—Stefan Rax. Or, if one of you will telephone for the Croatian Ambassador, he will identify me."

The gentleman with the monocle vaulted lightly over the low balustrade of his box.

"I can identify his Majesty. Two years ago I had the honour to be of some small service to his late Majesty King Boris, and I remember the present King perfectly. Permit me, Sire." And he bent and kissed Stefan's hand.

And then the band played the Croatian National Anthem, and Veronica stood on her chair and cheered, a little hysterically.

Stefan strolled forward and put his hand on Louis shoulder. "We are both soldiers, Valdemar. We are wanted—over there. Shall we go together?"

Louis clicked up to attention: the King thrust his arm in his, and the two walked up the stairs together. They both felt very splendid indeed—perhaps even more splendid than they really were. It was doubtful which of them was most affected by the heroic spectacle of King and private going to the war together. . . .

As for Nadine—

"Oh, Franz: She's in the next box, with three perfectly horrible men! How can she after those two, her husband and the King, have just been so—so superb?"

Franz smiled, and shrugged his shoulders. "My little Niki, you are quite wrong. It is Nadine who is superb." [THE END.]

## THE WAY ROUND PARIS.

### The Ceremonial of the Latest Republic.

The proclamation of Michel Georges Michel as President of the Republic of Montparnasse was made with suitably imposing ceremony last week at the Rotonde. The café was crowded with painters and their models, and the newspaper men and the cinema operators were present, as on all great official occasions. There was a delegation from the sister republic of Montmartre, and there was dancing in the open air to celebrate the event. Most of the representatives of the younger school of Paris art were to be seen, which means that there were Poles, Spaniards, Annamites, Indians, plenty of Americans, and even one or two Frenchmen. There was a lively struggle between certain painters to secure such advertisement as might be obtained by getting into the focus of the camera, and the more adventurous performed solo dances for the amusement of the spectators, while the new President was led in triumphal procession and was pelted with flowers—more or less fresh. There were a few smashed glasses and broken chairs. In fact, everyone was happy.

### Was it Merely a Misprint?

There is a fashion in advertisements, as in everything else, and the Paris music-halls which present spectacular revues have for some time had the habit of drawing attention to the magnificence of their shows by announcing the total number of the company, and also the number of the costumes—which is about three times as many, as the chorus changes at least as often. The other day I noticed an example of what looked at first like the usual advertisement, but which on closer examination was found to read "300 chorus, 200 costumes." By the time I had worked it out it was too late to go into the show and make sure whether the

thing was a misprint or whether the hope of warm weather was really encouraging the management to go in for nudity on a large scale.

### The Safety of the Garde Meuble.

Before the war a visit to the Garde Meuble could be included in the sights of Paris, and it even now still figures in some of the guide-books, although it has been closed to the public for several years. It is, of course, the store of the wonderful collection of historical pieces of furniture and tapestry which is owned by the nation, and is lent out from time to time to decorate the Elysée or some Government office for a reception, or to adorn the rooms in which are lodged a foreign princely visitor—for the Republic is nothing if not royal in its hospitality. The new Minister of Fine Arts, M. de Jouvenel, has just been examining the collection, and has come to the conclusion that the conditions under which they are stored in the very old-fashioned building do not allow for the proper security or care of these priceless pieces. The site of the Garde Meuble is extensive, and includes much spare ground. It is also situated at a spot—at the far end of the Quai d'Orsay, near the Eiffel Tower—which has become one of the most fashionable quarters in Paris. The new Minister therefore proposes to give a lease of the site to a private company, with a license to build flats upon part of it, on condition of supplying a new fireproof construction on the remainder for the housing of the national bits of sticks. Possibly there may be legal difficulties about disposing of public land in this way. If there are, M. de Jouvenel might remind his colleague the Minister of Marine that until Napoleon's time the Garde Meuble was installed in the fine building which overlooks the Place de la Concorde and now helps to shelter the very large number of French Admirals who economists say are no longer required to look after the moderate

(Continued overleaf.)

## ATTRACTIVE

Your hair can make you the admiration and the envy of others, or it can mar your appearance utterly. If you happen to have straight hair you *must* have our permanent Wave, which is lasting and economical. Damp weather or shampooing intensifies the FRANCIS Wave, and only the natural growth of the incoming straight hair makes it necessary to renew the treatment.

We offer advice free and study the individual style of hair-dressing before waving. Our new use of Olive Oil strengthens and brightens the most neglected hair in an amazing manner.

### POSTICHES

FRANCIS create the most wonderful and natural POSTICHES, impossible of detection from the wearer's own hair. We stock a large selection in naturally waved silver-white hair.

Perfection at FRANCIS, the Greatest Creator of the Permanent Wave.

FRANCIS' Special Setting Lotion is a most necessary preparation to be used for fixing the hair after the Process of the Permanent Wave. You will find it a great Tonic, as it strengthens the Hair as well as the Wave, imparting additional lustre and beauty.

Instructions for its correct application will be sent free with each bottle.

3, HANOVER SQUARE,  
LONDON, W.1

*Francis*

Telephone:  
MAYFAIR 1308.



**BEAUTIFUL USERS  
of BRISTOW'S  
GEORGIAN  
TOILET  
PREPARATIONS**

**MISS  
ISOBEL  
ELSON**  
the charming and  
well-known Actress,  
writes:—

I have been using  
your Georgian Soap  
and Face Powder, and  
the results are really  
remarkable.  
I shall continue to use  
them and tell my friends  
about them.  
**ISOBEL ELSON.**

**BRISTOW'S  
GEORGIAN  
BEAUTY POWDER**  
*Silk sifted and  
exquisitely perfumed  
with the fragrance  
of freshly gathered  
flowers—  
1/3 & 2/6.*

Bristow's Toilet Preparations  
can be obtained from all  
Chemists and Stores through-  
out the country.

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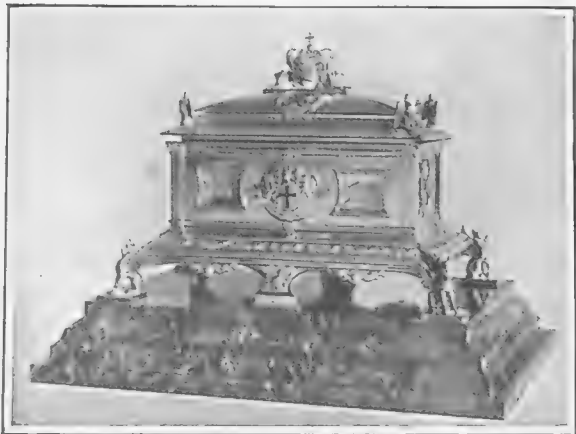
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(*In the centre of the Palace of Industry*)

The British Empire Gas Exhibit Committee, 30, Grosvenor Gardens, S.W. 1.



Continued.]

number of French ships. But I doubt whether the Admirals will move away.



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The "Revue de Printemps," Sacha Guitry's "Revue de Printemps," at the Théâtre de l'Etoile, is a great success, and we shall no doubt hear little more of Alphonse Franck's desire to sell his

new theatre until the season is well over. Yvonne Printemps has most of the work to do, and she imitates Yvette Guilbert—whose return to the boards at the Ambassadeurs is universally welcomed—and the Dolly Sisters, to say nothing of playing a sketch about the Prince of Wales and representing such past Parisian beauties as La Païva. Sacha Guitry also appears in a number of quick-change parts, including a remarkable make-up as the Duc de Morny in the Païva scene; but he leaves the stage more often to his wife, to the always vivacious Urban—who gives a brilliant impersonation of Paulus in the scene of the old café-concert—and to Marie Delna, who represents the famous Thérèse in the same scene. However, his momentary appearance as Little Tich is a thing to be remembered.

#### A Fine Series of Opera and Ballet.

Jacques Hebertot's festival season at the Théâtre des Champs Elysées in connection with the Olympic Games is giving us a fine series of opera and

ballet. The famous company from the Vienna Opera House, with Damrosch as conductor, will appear between May 28 and June 2; and Serge Diaghilev's Russian Ballet, which his directorship of the Monte Carlo theatre during the winter has enabled him to raise from its ashes, will give some of the best works of their old repertoire, including all those of Stravinsky, and "Parade" in Picasso's setting. In the autumn the theatre will be opened with a permanent

[Continued overleaf.]



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An interesting ceremony recently took place at the village school at Bournville. In the school belfry a carillon of twenty-two bells has been installed since 1906. These have recently been added to by Alderman George Cadbury jun., in memory of his father, the donor of the original bells. The completed carillon of thirty-seven bells, covering three full chromatic octaves, was formally inaugurated by M. Nauwelaerts, the official Carillonneur of Bruges, who gave two recitals on the bells, both lasting for about an hour. These recitals were broadcasted from the Birmingham Station of the British Broadcasting Company.

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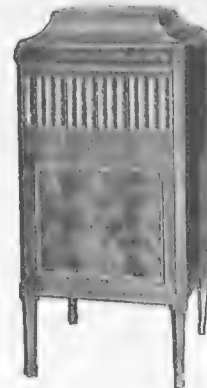
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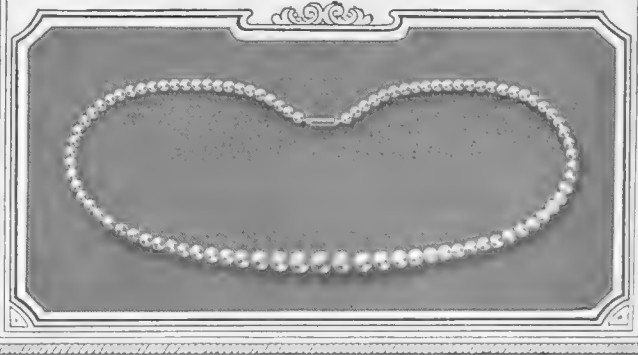
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Continued.]

opera company, and it is said that M. Wolff, who has so long been at the Opéra Comique, will be in charge of the musical arrangements. Among the changes of management at other theatres in the autumn will be the taking over of the Mogador by Léon Volterra, who will run light opera there. In spite of her energy and artistic enthusiasm, and in spite of the lavish mounting which she has given to all her productions, Cora Laparcerie has not contrived to bring success to the house, which has not been very lucky ever since it was first built by Alfred Butt. However, after seeing what Hébertot has done with the equally unlucky Champs Elysées theatres—for there are now three of them in one building—Volterra need not despair.

### Duels Which Do Not Come Off.

Henri Béraud, an able journalist who first came into individual prominence by his book on the sentimental woes of fat men—he is one himself—has been getting a lot of advertisement lately; but it appears that the fighting of duels is not to be included in his publicity campaign. He has had two of them in the offing lately—he was challenger in one and challenged in the other. But his seconds have arranged with those of his adversaries to settle both of them, and have published the terms of settlement at full length in the newspapers. The truth is that the day when it was the thing to fight out literary quarrels with the sword are over. The thing is no longer done; but it is not a bad advertisement, even when it does not come off.—BOULEVARDIER.

## NOVEL NOTES.

### QUINNEY'S ADVENTURES. By H. A. VACHELL. (Murray; 7s. 6d.)

Quinney was a creation, one of the few striking and lasting characters the fiction of the last few years has given us. He is known and liked, a real person. This time Mr. Vachell has not written another novel about his dealer in antiques, but has told us several short stories about Quinney. These do very well to pass the time, if they are not all of the first water. But Quinney is concerned in at least one affair where he displays talents beyond that of the 'cute dealer in old beautiful and costly things. He was employed by an Irish landlord, whose house was threatened by the Sinn Fein, to get the "objects of bigotry and virtue" safely away. The situation lends itself to thrills, and of these Mr. Vachell makes good use.

### THE CALL. By EDITH AYRTON ZANGWILL. (Allen and Unwin; 7s. 6d.)

Mrs. Zangwill writes a professor's love-story. Ursula Winfield was devoted to chemistry, and did not care for the usual giddiness of her well-to-do circle. She was loved by Professor Smee, the radiologist, married, and outwardly unattractive. Surely Mrs. Zangwill should have been above the rather threadbare device of fiction which makes eminent men of science blundering and awkward creatures. The very reverse is usually the case in real life. Smee never tells his love, and watches with pain an affair between Ursula and a Balliol man,

Balestier. The war and woman's public work enter into the tying and untying of the knot. Ursula's sympathies are not at first with the women's movement, but at last she becomes a convert, and this all but alienates Balestier. However, the situation clears itself up in time. As a social study the novel has distinct points.

### SOULS OF FIRE. By IRIS MARSHALL. (Stanley Paul; 7s. 6d.)

A good novel of Spain during the Carlist rising of 1874. Teresa de Morena was devoted to the Carlist faction in Malaga. She was a mysterious figure whose real identity holds the reader's curiosity. Of course, she had a love affair, and the object of her passion was Felipe, a Carlist secret agent, who took his orders from her. There is abundance of danger and political intrigue, centring round the traitor Calatrava, who plays false alike to the Carlists and the Alfonsists. The whole story is excellently worked out. It is the sort of stirring romance of love and war that one finds too seldom nowadays, and it is all the more enjoyable on that account.

### THE PERILOUS LOVERS. By JOHN OXENHAM. (Fisher Unwin; 7s. 6d.)

Another island story. Mr. Oxenham calls his novel "An Idyll of Sercq." Mr. O. has been there or thereabouts ere this, and we seem to remember him with an undraped heroine somewhere about the Channel Islands once before. But in that story the lady undressed in a boat, and took a fine header overboard. Here she is marooned naked

(Continued overleaf.)

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*Continued.*

on Sercq (or Sark) by a bold bad French nobleman. Sercq, by-the-bye, is a desert island for the purposes of the tale. Enter now the lady's virtuous young lover, also in a state of nature, and the affair becomes quite De Vere Stackpoolish, and, of course, all very proper, if slightly embarrassing at times.

**LAST YEAR'S NEST.** By DOROTHY A BECKETT TERRELL. (Duckworth; 7s. 6d.)

The troubles of a man who marries a widow with a grown-up daughter, etc. Philip Huish married Mrs. Morris and promptly fell in love with her daughter Gillian. Nor is this all. Mrs. M. had a son Raymond, whose fancy also turned lightly to a widow; but so inconstant was he that he then fell in love with a pretty young girl, Belle Jervois. Evidently widows have no staying power in this story, which is another proof of the soundness of the elder Weller's immortal advice to his son—"Beware of vidders." Nor are the younger women constant. Gillian next gets entangled with a wounded officer, who nobly persuades her to give up Philip. A pretty mix-up of cuckoos, but told with skill and considerable power. It might easily have been outrageous, but it just isn't.

**THAT AFFAIR AT THE CEDARS.**

By LEE THAYER. (Hurst and Blackett; 7s. 6d.)

The title suggests a murder, and of course a murder there is. The Cedars was an American seaside house. There lived (and died) Raymond Austin, not at all an estimable person, whom several people wished out of the way. Now, when Mr. Austin was found dead in a dark room, the various grudges against him were remembered, and Mr. Peter Clancy, a neighbour, stepped in to play detective.

He had a tangled knot to unravel, but he went to work cunningly, and not too amateurishly, with the result that—but a note on a detective story should never tell the result. Peter's detective craft, if it does nothing else, will keep the reader in doubt to the end.



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**THE NERVOUS WRECK.** By E. J.

RATH. (Sampson Low; 7s. 6d.)

This book might have been called "Mr. Williams of Pittsburg," following a very old precedent of a travelling love-affair, but times have changed. Mr. Barnes of New York wooed his Enid in a railway carriage. Mr. Henry Williams and his Sally Morgan took the road on Little Henry, as becomes the twentieth century. Mr. W. thought his health was in a poor way, which was all bunkum. But he had enough nerve-racking bother to have made him the nervous wreck he fancied himself; had he not really been a strong, if not silent man. He and Sally ran out of petrol, and did a little highwayman business to get some. Also, they had to obtain a night's lodging, and were forced to pass as man and wife, which they weren't just yet. It is all capital sport and of irreproachable decency.

**RAT'S CASTLE.** By ROY BRIDGES.

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Once upon a time there was a bold, bad pirate, one Robert Lascombe, who lived at Rat's Castle. He was supposed to have laid up much treasure—on an island, of course. He had two bold bad sons, who, not unnaturally, had an eye on papa's pelf; but mamma had other views, and wished the goods to go to the heir of her elder son, deceased. But who was this heir? That was the question. There was a candidate, Martin, whom his uncles got into their bold, bad hands, and it was a job to get him out again and prove his heirship. In the end, however—but in a lively adventure story such as this, a reviewer should not tell what happened. Go sailing to the island, therefore, and see. There is fighting and blug and all the right machinery.



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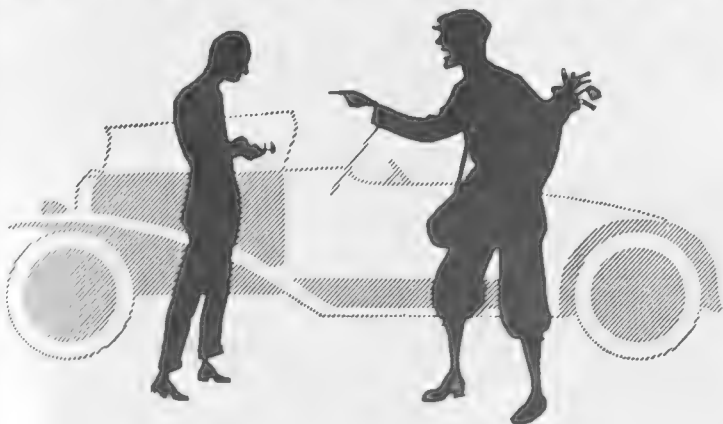
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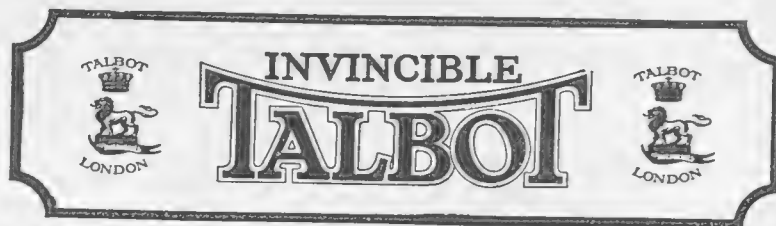
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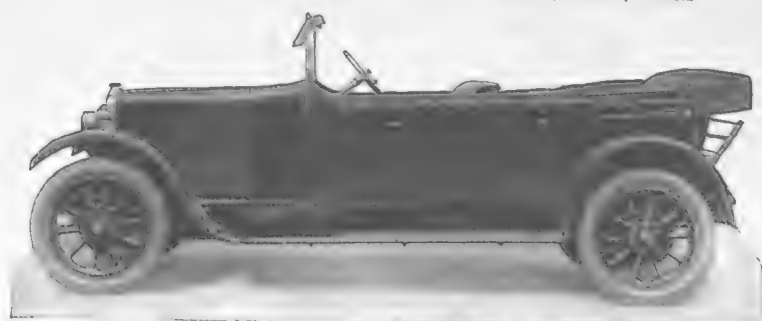
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"EDMUND KEAN."

(AT THE EMBASSY THEATRE.)

THE comfortable little Embassy Theatre in High Holborn is evidently bent on considering all tastes and on giving us the best of its kind in various forms of film entertainment. After the realism of "The Street" comes the romance of the stage as embodied in the figure of Edmund Kean. Kean's rise from humble beginnings to an exalted position, his genius and his excesses that brought him finally to a tragic end, have in them all the elements of drama. No wonder, then, that Alexandre Dumas *père* founded a famous play on the basis of Kean's character, and that this play has served many a fine actor on the Continent as a vehicle for his art. The fertile imagination of the elder Dumas has seized upon the figure of the great actor as it probably reached him, clad in all sorts of legendary trappings, and made him the pivot of a melodrama which, if it has little to do with fact, is at least excellent fiction. Dumas provides Kean with a picturesque love-affair and a royal rival. He caps the tragedian's career with a moving death-scene, and causes Kean to be wept over by a high-born lady and a humble prompter. His wife and son are entirely eliminated from the scheme of things!

But if it is Dumas' play rather than Kean's life that provides the subject-matter for Mr. Volkoff's production, its interest and quality cannot be denied. Frankly, I found

it engrossing enough to justify any amount of inaccuracies. We see Kean at the zenith of his popularity. He plays to crowded houses, to spellbound audiences. He spends a princely income so recklessly that his creditors are for ever "barking at his heels," and in a broad-comedy scene he eludes them dressed as a sailor with the devoted prompter disguised as his saucy Sal! There, in a tavern, he drinks and dances the nights away in order to drown his hopeless love for a beautiful Danish countess. We see him swing from mad orgies and madder jealousy to stage triumphs which set him far above rivalry. Finally, his unhinged mind urges him to insult the Prince of Wales from the stage, and amidst a shower of abuse and weightier missiles, the curtain is lowered on the fallen idol of the people, deserted by all but his faithful friend, the prompter Solomon. What matter that Kean actually collapsed in the arms of his son Charles, who was playing Iago to his father's Othello? This is romance, not history, and this distraught Hamlet, hurling defiance at a fellow-Prince because the latter, forsooth, dared to enter the lovely Countess's box, makes a memorable figure. The death scene, though somewhat spun out, is beautifully done, and in it the actor, Mr. Ivan Mosjoukine, reaches tragic dignity. Inclined to rather obvious pantomime and a trifle self-conscious in the beginning, M. Mosjoukine has wonderful moments, and he, together with his producer, manage to suggest with startling force the growing disarray of mind that ends in madness. M. Volkoff uses a sort of Vorticist method. As Kean is dancing and drinking in his midnight revels, his thoughts—

the scenes of the afternoon, the face of the Countess, the dancers' quick-stepping feet, his own despair—whirl about him in frenzied rotation; and so cleverly is this done that the Impressionist interlude in no way interferes with the rest of the picture. An interesting and successful experiment.

The company supporting M. Mosjoukine is excellent, especially on the male side. I liked Mr. Kenelm Foss's cynical little study of Lord Melville; and the dear old prompter of Mr. Nicolas Koline, with his unquestioning loyalty, his tender solicitude, is a very fine piece of work.

## "ANNE BOLEYN."

(RELEASED MAY 19.)

Ernst Lubitsch is a past-master in the handling of crowds, courts, kings, and all their pomp and circumstance. His production of "The Loves of Pharaoh," and of "Passion," with their wonderful sense of movement and fine lighting, taught us what to expect from this virile producer. "Anne Boleyn" falls into line with its predecessors. As a reconstruction of a period it is admirable—as a page of history it is less praiseworthy, since romance has a very large finger in the pie, especially with regard to Anne herself. And Henny Porten, fine actress though she be, is the last person in the world who ought to have played the Bluff King's second spouse. Miss Porten is beautiful on a large and statuesque scale. Anne's earlier coyness and girlishness—somewhat insisted upon as being, presumably, indicative of youth and innocence—sit ill on one of Miss Porten's well-developed figure.

(Continued overleaf.)



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(Continued.)

and blonde serenity. Besides, history has handed down Anne's portrait very definitely. She was small, dark, thin, with a long neck and a wide mouth. Her chief, perhaps her only real charm lay in her eyes, which were "black and beautiful and took great effect." In short, as far removed in type from Henny

Porten as a Geisha from a Gretchen! Nor was she by any means a long-suffering angel such as Miss Porten is called upon to depict. Once her object achieved, her marriage to the King declared valid, she became an arrogant and malicious woman, venting her spite on the young Princess Mary, and disliked by the people. Her downfall and her death caused no regrets, though the accusations of infidelity levelled against her remained unproven. The Anne of this Ernst Lubitsch film is throughout a noble and

high-minded creature, moving through calumny and intrigue with the air of a saint, and going to her death like a Christian martyr. Anne, we know, met death with courage, but displayed a levity and a contempt that had nothing of the martyr about them!

achieved not only a wonderful outward resemblance to the much-married King, but is extraordinarily convincing in his changing moods, his robustious humours, his passions, and his politics. Not even the uncouth manners of his day, nor his heavy amorousness, can rob him entirely of royal dignity; and in the hunting-field, in the lists, as in the dazzling display of a water-fête at Hampton Court, Emil Jannings remains a kingly and dominating figure.

Scenically, the film may certainly claim to be "a drama that rolls up the Curtain of Time," for it presents a very realistic picture of

Merrie England—not always merry by any means! For the grim traffic of the torture-chamber and of trials that brought their victims inevitably to the block cast their tragic shadows over the splendours

[Continued overleaf.]



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(Continued.)

of the Queen's coronation and the merry revels of the Court.

### "TRILBY."

(ASSOCIATED FIRST NATIONAL. RELEASED MAY 19.)

How difficult it is to catch the whole charm of such a book as George Du Maurier's famous "Trilby" was proved by Paul Potter's dramatisation, first produced in London by the late Sir Herbert Tree. Shorn of its wealth of detail, of its charming side-lights and characterisation culled in the Latin Quarter, when that Bohemian corner of Paris was in its heyday; deprived of its delightful digressions and rambling reflections and boiled down to its actual story, "Trilby" became—let us be honest about it—just melodrama, and none too convincing at that. Yet the glamour of the book hung around it, and wonderful acting lifted it to triumph. I wonder whether the screen-drama will follow in its wake? For myself, its appeal lies rather in the memories it awakens than in its actual achievement. How the book held us when all the world was reading it! What tears, what smiles, what heartaches lay between its pages! Where are they now? Is it impossible to reach that first fine ardour again? Is it because the screen necessitates certain alterations—or so the scenario writer seems to think—that Trilby of the Movies moves me not? One might reasonably hope that the power of the camera would have reconstructed that atmosphere of *camaraderie*, of irresponsibility and intense loyalty that breathes through the book. But I do not think it

has been caught, nor do I think the character of Trilby has been fully realised. The great heart of her, her devotion to her English friends, her ultimate sacrifice for Billee's sake, have somehow been belittled. She has become much more of a spoilt darling, a plaything. There are certain alterations of the book that seem unjustified. Why does Svengali hypnotise her into leaving Little Billee? And why in the name of wonder is Trilby's small brother (who dies in the book) allowed to barge in at the end, not a jot older, thus limiting to the space of a month or two Trilby's career as Svengali's victim and her miraculous rise to fame? But such points as these could easily be waived aside had we re-discovered the adorable Trilby of the book in the heroine of the film. Mr. Richard Walton Tully spent, we have been told, much time in patient pursuit of the ideal Trilby, and found her at last in a young French actress, Andrée Lafayette. In outward semblance his choice was fully justified. In repose Mlle. Lafayette is beautiful; her features, moreover, recall "La Grande Trilby," as her creator described her. But there the likeness ends. When Mlle. Lafayette begins to act, she waxes coy, or petulant, or tearful, as the situation demands, but she is not Trilby. So little does she give us the inwardness of the character that she might never have read the book. Taffy and the Laird are mere puppets, carefully made up to look like the illustrations, and Little Billee is presented as a very ordinary young fellow by Creighton Hale, who entirely misses the suggestion of the potential genius, destined to reach an

early pinnacle of fame. On the other hand, an extraordinarily fine impersonation of Svengali is that of Mr. Arthur E. Carewe, nobly seconded by Mr. Francis McDonald's touching portrait of the faithful Gecko. So long as these two dominate the screen—and they dominate it entirely in all the episodes which they invade—the story recaptures some of its old thrill. Mr. Carewe's Svengali is not only a marvellous effort of make-up, but is imbued with a true sense of tragedy. This man, we feel, might have been a leader of men. His passion for music, his passion for Trilby, whipped him into cruelty; yet, bully as he is, there seems a latent capacity for greatness in him, and for the waste of it he compels our pity. For the sake of Mr. Carewe's Svengali, this rather disjointed story of an artist's model called Trilby must be welcomed on the screen.

One of the social events of last week was the Spring Open Lawn Tennis Tournament at Phyllis Court Club, which began on May 12, and therefore had the advantage of the first fine days we have enjoyed for some time. Phyllis Court is one of the most popular of our country clubs, and has recently elected a number of new members, who include Lady Hotham, Lord and Lady Chesham, Lord and Lady Kinnoull, Lord Lurgan, Lord Minto, Sir Edward and Lady Anson, and many others. The club opened for the season on May 7, and is likely to be the scene of many social gatherings of interest in the coming months.



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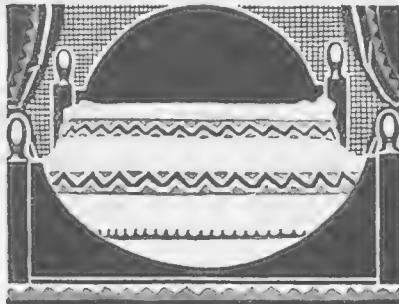
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## A POSTSCRIPT BY MARIEGOLD.

IN spite of the lure of London in May, there are attractions in the country for sporting folk. Chester May Meeting, for instance, is quite one of the most popular fixtures, and is a very "dressy" flat-racing gathering. On the Tuesday, the opening day, people were still a little nervous of spring downpours; but, as things turned out, glorious sunshine kept us happy, and it was as hot as June ought to be. The tailor-mades worn universally were really rather trying and hot; but even if we had known it was going to be warm, we should probably still have come in them, for it is usual to wait for Cup Day to put on one's finery.

The racing, though good, held a good many surprising changes in the form of the horses. Of course, that's not so extraordinary, when the recent tropical rains have reduced the circular racecourse to something of a quagmire. Everyone in and around Chester had parties. In fact, so many turned up, they do say, that even bath-rooms were occupied as bed-rooms. Some people can't always remember whom they've asked, or how many!

The Duke of Westminster brought some friends from Eaton, where he is staying at present, and playing lawn-tennis hard. Lord and Lady Cholmondeley, who are at Cholmondeley Castle, often go over to Eton to play there with the Duke. Lord Pembroke was of the Westminster party, and Lady Ursula Grosvenor. Lady Delves Broughton had a big party, and Lord and Lady Mostyn brought a small number of guests from their lovely house, Mostyn, in Wales. Sir Watkin Williams

Wynn and his daughter, from Wynnstay, came with a party; and Lord and Lady Arthur Grosvenor brought their two pretty daughters, Isolde and Barbara, and their son Robin.

But to return to London; there are some interesting picture shows which ought to be visited—if only one can find the time in these crowded days.

I suppose there isn't anybody—in modern Western art, that is—just like Orovida, who is having a show of her decorative panels and etchings at the Redfern Galleries. Her subjects almost without exception are wild animals—panthers, tigers, deer, lions chiefly—and they are drawn with the grace, the simplicity, the vividness of old Chinese paintings or the decorations on some Minoan vase. Technically, they are extraordinarily good, and I don't wonder that the news that Orovida has completed another etching will send Mr. Campbell Dodgson hastening to secure the best impression of it. The British Museum now has an almost complete collection of her work.

I saw Orovida at her own show—a rather Eastern-looking, dark-haired, dark-eyed person, as yet only in the early twenties, amazingly young to have done so much. But she has a distinguished artistic ancestry, for on her mother's side she is a Bensusan, while her father is Lucien Pissarro, the landscape painter. The great Camille Pissarro was her grandfather, and she learned to draw and use etching tools in his studio before she could read or write. One remarkable etching of lions now shown was done when she was fourteen years old.

She goes to the "Zoo" to make animal studies, of course, but her chief place of study is the cinema. Wild animals and animals in captivity are two very different things, and so she goes again and again to any wild-animal film she can find.

So now when you find people who "paint a little" at the cinema you will know that they are there strictly in the interest of their art!

The Duchess of Rutland goes to "the pictures" a good deal, but I shouldn't think for this purpose. I saw some of her American drawings the other day—or rather, reproductions of them, for the originals are now being shown in Washington. She tells me she hadn't drawn for four years, but is now doing better work than she ever did. Her sketches are mostly of Lady Diana, but she has some charming and very vivid ones of Mary Pickford and various stage stars, including Beatrice Lillie.

Another private view was that of Mrs. Philip Champion de Crespigny's water-colours of beechwoods and the Thames from Westminster to the Pool. They are very pretty, and when I looked in early at the Gieve Gallery a good many were already decorated with the little red wafer. One young woman was wandering about the gallery trying to choose a "long-shaped pair" for her drawing-room. I thought "pairs" had quite gone out—or retired to the Tottenham Court Road!

One visitor there when I went round was the white-haired Lady Harcourt, the widow of Sir William Harcourt, who had come expecting to find one picture by Mrs. De Crespigny, and was astonished to find a whole roomful.

MARIEGOLD.

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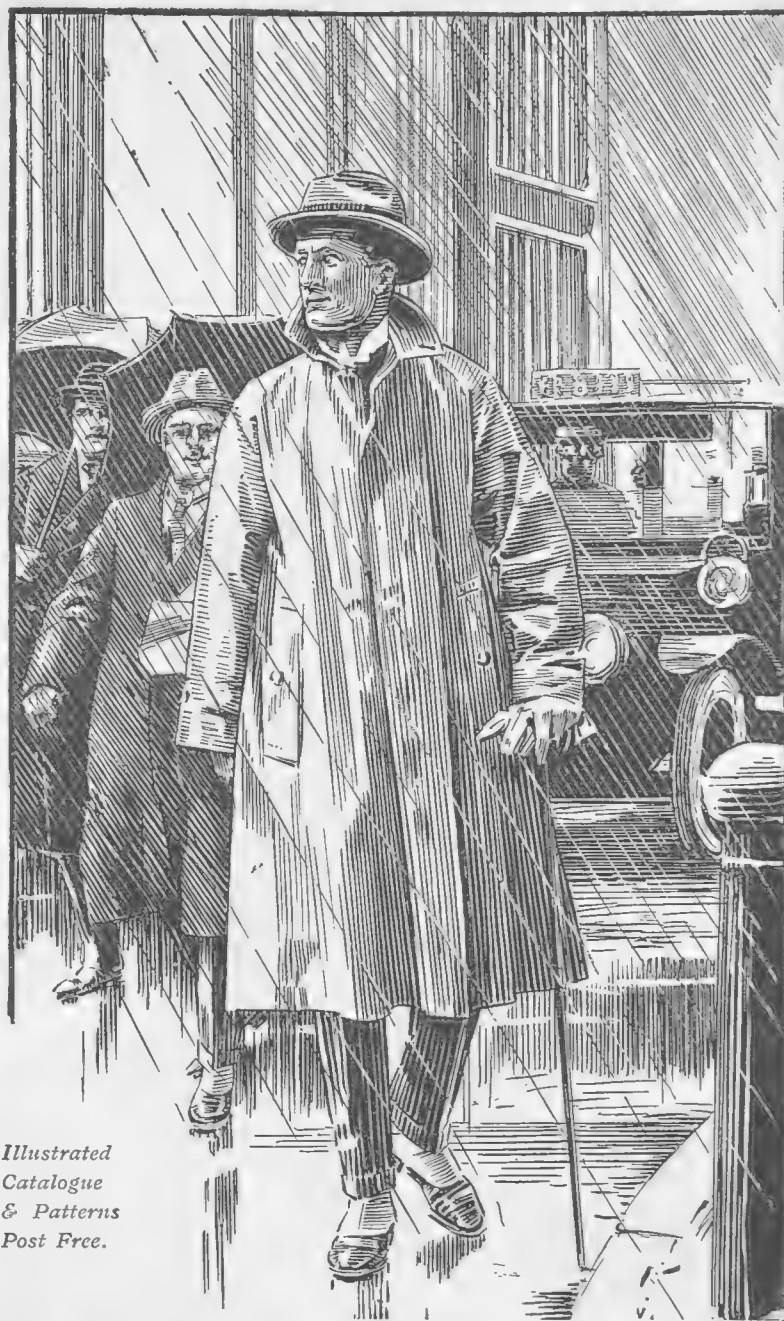
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# CITY NOTES.

## FINANCE IN A FIRST-CLASS CARRIAGE.

"NOT having drawn the favourite in the Stock Exchange Derby Sweep," announced The Jobber, "I am prepared to accept a fiver for my ticket that carries with it the chance of the Consolation prize."

"That's £500, isn't it?"

"Exactly. So you may make £495. First bidder takes it."

Never a word.

"What, gentlemen! Ain't none of yer gotter hundred bob?" he went on. "And this after all the money you've made out of British Controlled? I'm surprised at you."

"I sold mine a little too soon," said The Engineer. "But it might have been worse. Made just enough to buy my wife a couple of hats at Jay's and to take us both to Harrogate for Whitsun."

"That's not so bad. I'd like to have done it myself," was The Merchant's congratulation.

"No, but if I'd kept them for a bit longer, we might have had a jolly little trip to Rome and Venice just before the weather gets too hot."

"Not a bad idea, considering what we have to put up with here. Aren't the Home Railway traffics rotten! I don't wonder that people refuse to travel; but it makes things bad for our markets."

"Plenty of time for the Railways to pull up their traffics," said The Jobber philosophically. "There's all the summer to come yet."

They looked at him unpleasantly, but his face remained supremely innocent.

"Without decrying my own land, I think there's more scope for the speculative turn of mind in South American than in Home Railway stocks. Cordoba Second Debenture as a bit of a gamble. Buenos Aires and Pacifics as higher-class goods."

"Antofagasta?"

"Big return on your money, and a four or five points rise in price before the year's out."

"You're bullish this morning."

The Jobber smacked him on the knee. "So am I, old son," he cried, "and I'll tell you for why. My youngest boy wanted me to give a pot for their school sports, and I did it. And he's won it!" His face beamed with delight.

"Wangle, I suppose," assumed The City Editor.

"No; Mappin and Webb," was the unruffled reply. "Pretty thing, too. I bought a few Shells for myself on the strength of it."

"Where's the connection?"

"That came later. I snatched a glorious sixteenth on a hundred shares, and the pot's cost me next to nothing. See?"

"Tell me the next time you are going to do it; I love taking a quick turn."

"If I did tell you, it would go wrong, I'll bet you a Lincoln Bennett to a pot of Anzora. No; you stick to safety and try your luck with the *Illustrated London News* cricket competition, or something of that sort."

"The Kaffir Market's not much good for speculative purposes," The Engineer observed. "All my stuff is dull, but I daren't sell, in case that should give the signal for a general rise."

"If you really believe that, I think it's

beastly selfish of you not to clear out and give other people a chance."

"Be an altruist," The City Editor prayed, "I beg of you."

"John Begg, I fain must lower your spirits by a reluctant refusal to comply. I am going to hold my Kaffirs till the Election's a thing of the past. Then, and not till then, will I reconsider my position."

"Changing your name to Johnnie Walker?"

"It all depends. I shall sell, if that seems the right course to pursue. But Kaffirs pay very well on the money, and a market will always come right in time."

"That is so," nodded The Broker in confirmation. "That's why I don't like to advise clients to sell their French Bonds or their Rubber shares. Some day we shall see a sudden and unexpected change in both markets—"

"There's a change long overdue for Rubbers, without doubt. And the prospect is so black that one is forced to believe the silver lining must be about to appear."

"Too much rubber produced, and not enough uses to apply it to," The City Editor nut-shelled the situation. "Get everyone to wear rubber-soled boots and shoes; cheapen the cost of labour, and bring rubber into effective competition with linoleum, and there you are."

"Buy more Rolls-Royces: double your stud of Standard cars—"

"Print *The Sketch* on latex paper. Ask Studington's to make you a rubber suit—"

"Sir," protested The Jobber indignantly. "I may have been in pretty low water at times, but—I'm not a diver!"

Friday, May 16, 1924.

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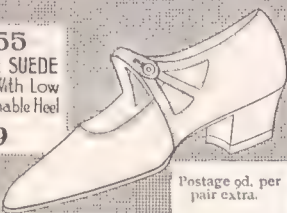
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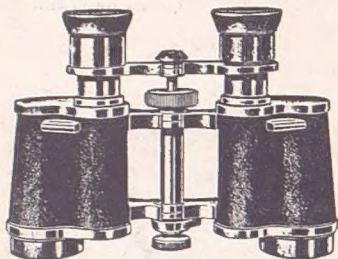
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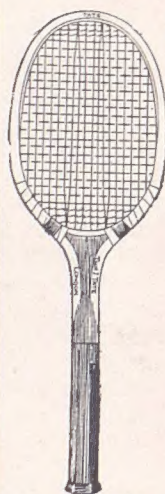
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to the Selection Committee's list—will receive £1000. If there is a tie between one or more competitors, the prize of £1000 will be given to these competitors in a manner to be announced. There will also be a Morris-Oxford 2-seater car (value £300), £200 in Consolation Prizes, and other valuable prizes—a total value of over £2000. Readers may send in as many solutions as they please, but it must be understood that each must be on a separate copy or on similar pages in other issues. They may also send their entries singly or in sets, whichever way they deem the more convenient. The last date for receipt of solutions will be July 30, 1924. In every respect the verdict of the Editor of "The Sketch" must be accepted as final.

LOOK BACK TO PAGE 2 OF COVER.

## ORDER OF MERIT SELECTED BY

IN BLOCK LETTERS Name \_\_\_\_\_

Address \_\_\_\_\_

I hereby agree to the terms of this Competition, as set forth here.

Signed \_\_\_\_\_



## 'Duggie' explains—

### No. 3.—“Place Commissions.”

*Sir Edward.*—“I was discussing place betting with Col. Lorrimer at Kempton last week. He prides himself upon being a very keen backer and upon doing his business with an up-to-date agent, who, amongst other privileges, allows place betting when the favourite starts at odds on. Lorrimer wired him a ‘tenner’ each way ‘Garden Beauty.’ The horse, as you know, ran second 50 to 1 to ‘Crimper,’ which started at odds on. Upon receiving his account he was credited with £30 only over his place bet. Upon further enquiry his agent informed him that in races where the favourite starts ‘odds on’ the odds against a placed horse were limited to 3 to 1. Would you mind explaining, Mr. Stuart, how your rules would meet a case of this description?”

*Duggie.*—“Certainly, Sir Edward. Col. Lorrimer’s agent was like a host of others who have tried to delude their clients into the belief that they allow all my widely advertised advantages, but who lack the necessary pluck to carry them out, so they camouflage them with all sorts of tricky restrictions. Had your friend’s commission been sent to me, he would have been credited with £125, i.e., 12½ times £10.”

*Sir Edward.*—“Excellent. I’ll be seeing the Colonel at Gatwick. I am sure he will be deeply interested. Now with regard to future events, there are one or two points I would like to clear up. . . .”

“Duggie” Explains—No. 4.—“Future Events” in “The Sketch,” May 28th

Meanwhile—WRITE TO-DAY AND OPEN A CREDIT ACCOUNT.

# Douglas Stuart

New Oxford St., London. W.C.1